Romanov News
Новости Романовых

№143
February 2020

By Ludmila & Paul Kulikovsky



Her Majesty Queen Margrethe II of Denmark and Her Royal Highness Princess Benedikte at the opening of the Faberge Chamber in Amalienborg Palace

The opening of the Fabergé Chamber

On February 7th, in the gala hall of Christian VIII's mansion in Amalienborg Palace, Her Majesty Queen Margrethe II of Denmark and her sister Princess Benedikte of Denmark, Princess of Sayn-Wittgenstein-Berleburg, were welcomed with flower bouquets - shaped like an egg - for the opening of the permanent Fabergé Chamber. It exhibits jewellery from the period 1860 - 1917, mainly Russian, telling about the close ties between the Danish and Russian monarchy.
Her majesty and her sisters are also descendants of the Romanov dynasty, as their grandmother Queen Alexandrine nee Princess of Mecklenburg-Schwerin was a daughter of Grand Duchess Anastasia Mikhaelovna, a daughter of Grand Duke Michael Nicholaevich, son of Emperor Nicholas I.




Museum Director Thomas Thulstrup presented the exhibition, and then the Queen spoke about her relationship with the many beautiful objects brought home to Denmark by Empress Maria Feodorovna, in Denmark known as Empress Dagmar, and said many thanks to several family members who had agreed to lend their objects.




The young musicians from the Copenhagen municipal music school created the right Russian atmosphere with compositions of both Tchaikovsky and Prokofiev.
Her Majesty Queen Margrethe II and Princess Benedikte were escorted by Museum Director Thomas Thulstrup to the Fabergé Chamber and could in peace and quiet, enjoy the many treasures and the family memories associated with them.



Above - Queen Margrethe II and Princess Benedikte admiring the details of the egg, that might have inspired Faberge for the first Imperial Easter Egg. It is the center piece of the exhibition room.
Below - Both watching closely one of the 12 display cases.



After H. M. The Queen and H. R. H had visited the chamber, it was opened to the guests.



The opening of the Fabergé collection is part of a renewal of the Kings Collection at Amalienborg. In 2019, the museum had approx. 180,000 visitors. The new director of the royal collections, Thomas Thulstrup, who in addition to the Amalienborg Museum is also responsible for the Rosenborg Castle, is aiming for a renewal of the museum, to attract more Danish visitors.
The museum is large and, in addition to the new Fabergé Chamber, includes work rooms for Christian IX, Frederick VIII, Christian X and Queen Louise. The work rooms today stand as pockets of time and are fun examples of the time-honoured collections and mess. It must be difficult to dust off the accumulation of family photographs in frames, small sculptures, weapons, baroque lamps and other things which the royals were obviously keen to gather and set up.



After all, it was the time when the furniture was heavy and with fringes, and where you didn't even go out of your way to let an oversized angel carry a table lamp.
The intention is to renew and revitalize these rooms and give them music and pictures - and voices, so you can hear Kings and Queens. Queen Louise's room appears today with a lot of family portraits, emphasizing that she was the driving force behind leading family politics. Christian and Louise were called "Europe's in-laws" because their six children were all married into European Royal houses.

In addition to work rooms, the Amalienborg Museum contains impressive spaces such as Christian X's gallery hall, which the sculptor Bertel Thorvaldsen and the painter Nicolai Abildgaard designed and embellished. Abildgaard was given responsibility for the renovation of Christian VIII's mansion after the royal takeover of Amalienborg in 1794 following Christiansborg's fire. The tour through the museum leads to the royal couple's private dining room, and it stands almost as when Christian X and Queen Alexandrine lived in the mansion, from 1899 until their deaths in 1947 and 1952 respectively.

In addition to these amazing spaces, the collection also includes the Queen's hand library of 40,000 volumes and 50,000 photographs, which are being digitized.
With the Fabergé Chamber, the Kings Collection at Amalienborg gets a nice extra room for a museum that has a lot to offer.



A magnificent diadem made by CE Bolin in St. Petersburg in 1897-1898. It has eight oval sapphires surrounded by diamonds. The diadem was a gift from Emperor Nicholas II and Empress Alexandra Feodorovna to Princess Alexandrine at her wedding with Prince Christian (Later King Christian X) in 1898. It was passed on to Princess Caroline-Mathilde and from her to recently deceased Princess Elisabeth.



The next day, on February 8, 2020, the velvet curtain was taken aside for the new permanent chamber at the Amalienborg Museum.
In the condensed darkness of the chamber, you are caught by small, fine glimpses of world-class gemstones. Here is the undisputed main name Peter Carl Fabergé. The chamber also includes objects made by other great Russian jewellers of the time. Fabergé however has a special status - not least because of the famous Easter eggs his company provided to the two Empresses - Maria Feodorovna and Alexandra Feodorovna. Fabergé's jewellery ranges impressively wide. In addition to the virtuoso of the performance, his production is characterized by an exceptional wealth of imagination that enchanted the Imperial Family - and still enchants us.
But Fabergé also created many other things for the Emperor and his family, including desk items, frames and boxes.
The Russian Empress Maria Feodorovna, was the daughter of the Danish King Christian IX, and it was her who personally ordered items from Fabergé and used some of these as gifts for her relatives in the Danish royal house when she was visiting Copenhagen.

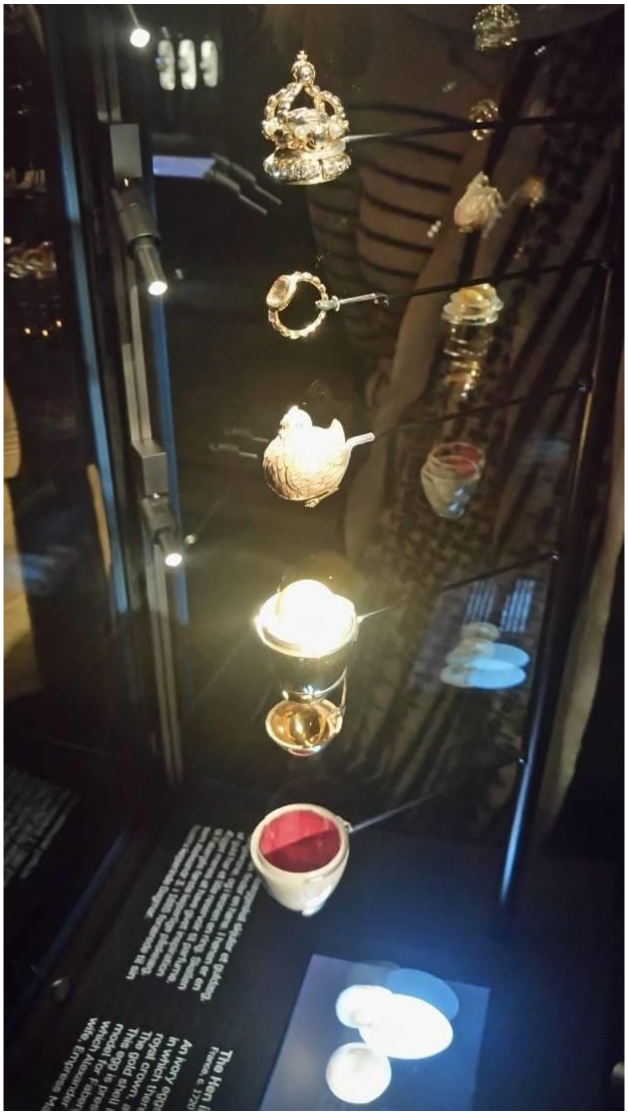
Therefore, it is not least these gift items that are on display in the new cabinet in Amalienborg's Christian VIII's mansion, where the Kings Collection is housed.
These include excellent enamel work that simply is not made today, because Fabergé's work process was very time-consuming and technically difficult.



The jewellery, too, are shining examples of an incredibly skilled technique. Today, Fabergé items are in high demand and reach high prices at auctions, and there are only similar collections in the world in London and Saint Petersburg.

The objects are individually unique and it is difficult to emphasize one over the other.
A beauty is the drop-shaped aquamarine crystal with gold mount and diamonds belonged to Queen Alexandrine 's mother, the Grand Duchess Anastasia.

A drop shaped aquamarine crystal with diamond studded gold frame. The jewellery belonged to Queen Alexandrine's mother, Grand Duchess Anastasia (1860-1922), who was the cousin of Emperor Alexander III.



The center piece is the Golden egg; which displayed hanging with its parts separated. This egg, is probably what Emperor Alexander III saw, after which he got the idea to order the first famous Easter eggs at the Fabergé Firm.
The story tells goes as follows - During a visit to Copenhagen in summer 1879, Emperor Alexander III must have seen the golden egg that had been lying in storage in Rosenborg Castle (today in the Kings Collection, Amalienborg), but then was on a temporary display in the Art and Industrial Exhibition in Vesterbro's Passage, Copenhagen, which the Danish and Russian family visited on September 6. Since that visit, Alexander III may have been hiding the idea of a special egg for Easter. In 1885, through his brother Grand Duke Vladimir Alexandrovich, Carl Fabergé was asked to make an Easter egg similar to what the Emperor saw in Copenhagen. So close are the two eggs to each other that it is difficult to talk about coincidence.

This "original" golden egg was made in France around 1720. It was a gift from Charlotte of Orleans to the English Queen Caroline. It can be separated into five parts - ivory shell, golden egg shell, hen, crown and ring - and also had a practical function, since it could have scented water in the container.





Left - the Danish Golden Egg. Right - the First Faberge Imperial Easter Egg (1885)

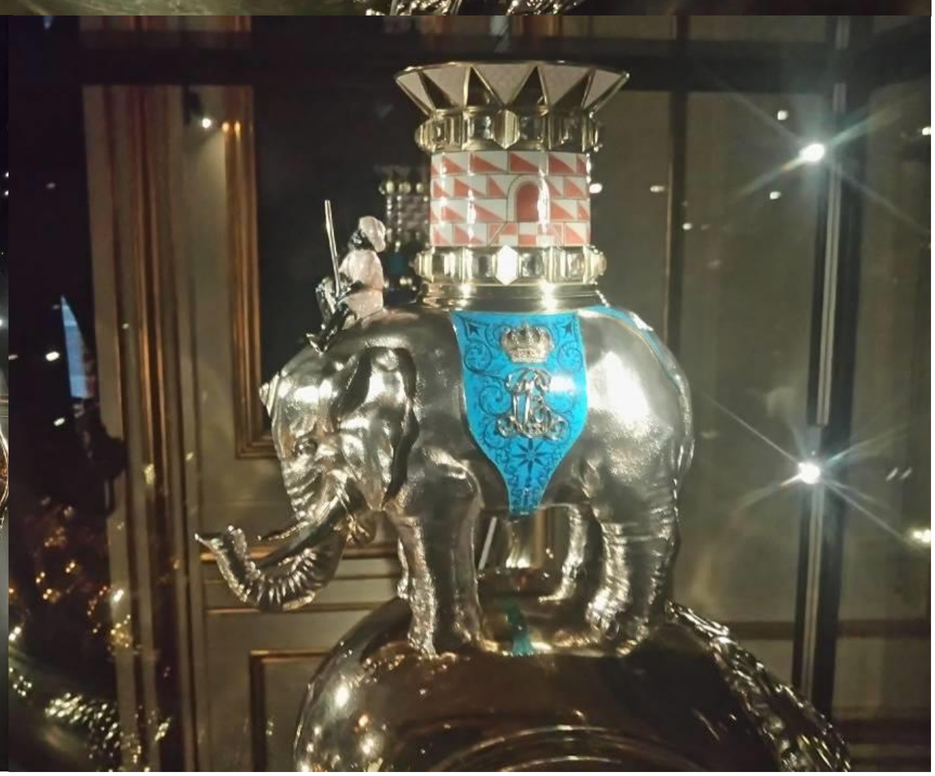
The crafting of the first Imperial egg is attributed to Erik Kollin of Fabergé's workshop. It is made of gold completely coated with opaque white enamel to look like a real egg. A thin band of gold where the two halves of the shell are joined is visible around the middle of the egg.
The two halves of the outer shell fit together in a bayonet-style fitting which opens when twisted to reveal the egg's "surprise", a round "yolk" of gold with a matte finish. This yolk itself opens to reveal a varicoloured gold hen set with ruby eyes. The hen is hinged on the tail feathers which allows it to also open up to reveal still two further surprises, a gold and diamond replica of the imperial crown and a tiny ruby pendant that was suspended within it on a chain, both of which are now lost.
The egg was presented Empress Maria Feodorovna on Easter 1885. Maria was so delighted by the gift that Alexander appointed Fabergé a "goldsmith by special appointment to the Imperial Crown" and commissioned another egg the next year
And as they say, the rest is history. Faberge went on to create 52 Imperial Easter Eggs.



There are two absolute magnificent and great objects by Faberge. The first is a giant Champagne Cooler. Workmaster J. Rappopoort, St. Petersburg 1892. A present from Emperor Alexander III and Empress Maria Feodorovna to King Christian IX and Queen Louise on the occasion of their golden wedding anniversary on May 26th, 1892.
This is one of Faberge's largest items of silverware. Shaped like a Kovsh and with an elephant on the top, it unites Russian and Danish symbols. Decorated with the coat of arms of Denmark and Hesse (Queen Louise was born Princess Louise von Hessen-Kassel), "C IX L" and "26 May 1842/1892".







The second is a pair of wine coolers, workmaster J. Rappoport, St. Petersburg 1892. Silver gilt buckets with elephants as handles, and spherical feet. A present to King Christian IX and Queen Louise on the occasion of their golden wedding anniversary May 26th 1892, from children, children-in-law and grand children.





The first "window" contains several Faberge items; (1) a handle of light gray agate with white strips, which may have been used for a walking stick or umbrella (1890). (2) A handle of a walking stick with a flat rounded knob made of green nephrite from Siberia. The cylindrical part is richly decorated with gilt ribbons, translucent ruby red enamel on a guilloche base (1900).
An electrical bell push in the shape of an elephant (1898).



(4) Bell for table use made of quarts with gold mounting at the top. The handle has a pearl at the top and is decorated with brown guilloche enamel and vertical friezes with tiny bells on. Inside the bell is a gold chain with a ring at the end. (1899-1908).
Bonbonniere of golden quartz in the shape of a slice of lemon. Work master M. Perkhin, 1890s. A small beaker (Charka) of gray agate with a golden frame and

four deer hooves. Work master M. Perkhin, 1890s. Small box of rhodonite with partly enamelled gold mountings, decorated on the lid with a small green leaves of guilloche enamel. The clasp is dusted with tiny diamonds. Work master H. Wigstrom, 1912. A table clock of dark green nephrite with a gold ornamentation in the shape of a torch with crossed arrows and folded ribbons. Work master H. Wigstrom, 1903-04. Hexagonal seal with handles of aquamarine crystal. Belonged to King Frederik IX, its imprint being the "Sailor king's" crown mirror monogram with an anchor. Work master M. Perkhin, 1902. Round bowl made of obsidian (volcanic glass). Work master M. Perkhin, 1890s. Pumpkin-shaped salt cellar of gilt silver with fluted sides and rocaille edges. Work master J. Rappoport, 1892. Square salt cellar of gilt silver. Work master J. Rappoport, 1892.







The second window contains 8 Faberge picture frames. A typical Faberge frame is in the French Louis XVI style with garlands and bows. A special characteristic is the use of the guilloche technique: engraved patterns or rays under layers of translucent enamel. The frames have photos of Queen Alexandrine, Queen Louise, Maria Feodorovna, Crown Princess Margaretha of Sweden, Prince Knud and Grand Duke Michael Nikolaevich.



Smoking accessories - The dress of distinguished gentlemen was significantly simplified during the 1800s, with finery being largely left to the ladies. The cigarette case, however gave men the chance to add a personal, exclusive touch.
(30) The case with a diamond-studded imperial crown was gifted to Crown Prince Frederik on taking part in his nephew Nicholas II's coronation in Moscow 1896. The crown is emitting guilloche rays below the enamel.

Just as in Western European countries a profound interest in national history and identity arose in Russia in the 1800s. Historicism made its mark here too on arts and crafts as well as architecture. the Russian Style was in particular high demand during the reign of Emperor Alexander III.

The bread dish with accompanying salt cellar is a beautiful example of the style. The dish is engraved with the Danish coat of arms and Russia's double-headed eagle, and was a gift to Christian IX on the occasion of his visit to Russia in 1894.





A silver tea service by I. Sazikov, Moscow, 1867. Given to Christian IX and Queen Louise as a silver wedding anniversary gift by Alexander III and Maria Feodorovna.



Silver gilt bread dish in old Russian style with highly detailed cloisonné enamel flower decoration. By P. Ovchinnikov, Moscow 1894. In he center is the Danish crowned coat of arms, and the Cyrillic inscription "St. Petersburg City Duma 14 November 1894".



Imperial jewellery - The Order of St. Catherine. Given to the Royal collection by Empress Maria Feodorovna in 1912.
A second version of the Order of St. Catherine, originally bestowed on Princess Dagmar (Court hunting mistress Castenskojld, daughter of Frederik VIII). The order was bought in 1963 by Frederik IX. Diadem with eight oval sapphires, surrounded by diamonds of various cuts and sizes.
Drop-shaped aqua-marine crystal with diamond-studded gold mounting. May gave been a part of a brooch. Belonged to Grand Duchess Anastasia Mikhailovna.
Diamond studded brooch in the shape of the Russian imperial crown, produced in 18 copies on the occasion of Nicholas II's coronation in Moscow in 1896. Given to all Grand Duchesses, including Grand Duchess Anastasia Mikhailovna.
Diamond brooch in the shape of the Russian imperial crown with miniatures of Alexander III and Maria Feodorovna. The portraits are attributed to Johannes Zehngraff. Given to Queen Louise on the Imperial Couple's coronation in 1883.
(55) Gold bracelet with oval photographs of the Grand Ducal couple - Alexander Alexandrovich and Maria Feodorovna. The portraits have locks, with the letters "D" and "A" written with diamonds. A small imperial crown and a flower are placed between the photographs, which are flanked by stars formed of diamonds and rubies, Present to Princess Thyra (Maria Feodorovna's sister) from the heirs to the throne on occasion of their wedding 9 November 1866. Made by S. Arndt, St. Petersburg, 1866.
(56) A similar bracelet, by A. Michaelsen, Copenhagen, 1869. Also given to Princess Thyra, but with portraits of Crown Prince Frederik (VIII) and Princess Lovisa.





Items for the writing desk - Seal made of gold and smoky topaz. By Nicholls & Plincke, St. Petersburg, 1870s. Seal with blue handle of lapis lazuli, belonged to Christian IX. Paper knife of green nephrite with initial "MB". Paper knife of green nephrite by Faberge, 1901. Tray for writing implements made of mahogany with silver holders. Faberge, work master A. J. Nevalainen, 1899-1904.
A simple small gold cup with red enamel on a guilloche base. Grachev Brothers, 1890s.
Electric bell push in French Empire style with two pushbuttons. The wooden surface is decorated with a silver swan. Faberge, work master K & H. Armfelt 1899-1904.
Silver paperweight with photos of the Grand Ducal Heirs to the throne: Alexander Alexandrovich and Maria Feodorovna (who is on the opposite side). S. Arndt, St. Petersburg, 1870.



Paperweight with photo of Maria Feodorovna. Rock crystal with a finely crafted piece of birch stem in silver, which can be slid back and forth over the oval photo frame. S. Arndt, St. Petersburg, before 1896. Unknown, St. Peterburg, between 1856-75.



Paperweight made of Kalkan quartz with an arrangement of berries and grapes made of various gemstones. By I. Lagutyaev, Yekaterinburg, 1850-75.





Crown Jewels - The Crown Jewels of Denmark are items of jewellery placed at the disposal of the Queen. The jewels belong to the crown (i.e. the state) and are not to be removed from Denmark. Only a part of the collection is shown here.
Portraits of Christian VIII and Christian IX with brilliants are made in 1840 and 1867. The other items were commissioned by Queen Lovisa from crown jeweller A. Michaelsen in 1907-8 using older gems and pearls from the collection.
The Danish crown jewels were formally defined in 1910 by a commission appointed by Queen Lovisa. On this occasion the Queen designed a suitcase for the collection, in which she also included Queen Louise's golden wedding fan of 1892.
The most important Crown Jewels are four sets of jewellery, which are exhibited in the Treasury at Rosenborg Castle. These four sets are worn by HM the Queen at the annual New Year Banquet and on occasion of state visits or family events.

It is an amazing collection and displayed beautifully. The only remarks, is that the spotlights make the Faberge Chamber very hot. And there is not yet a catalogue.
The many repeated request for it, may however push the museum to issue one. The descriptions are already available in a booklet available in the Faberge Chamber, so only some nice close up photos are needed to make it.

The exhibition “Alexander III. Emperor and Collector"

On February 12, 2020, the exhibition “Alexander III. Emperor and Collector” was opened, dedicated to the 175th anniversary of the ruler. The exposition is deployed in the Mikhailovsky Castle of the State Russian Museum. It included about 300 works of painting, drawing, sculpture and applied art from Russian museums and archives.



The figure of this Emperor for a long time for various reasons did not arouse interest and respect among historians. However, in recent decades, attention to him has increased significantly.

The merits of Alexander III in museum construction and art education are especially noted, which was associated with his undoubted passion for history and the fine arts.
Grand Duke Alexander Alexandrovich began to paint as a child. Having matured, he acquired a collection of paintings by the famous collector Vasily Kokorev and began to patronize Russian artists. This was not without the influence of his wife - Grand Duchess Maria Feodorovna, who was engaged in painting under the guidance of the artist Alexei Bogolyubov. Her works, by the way, are also presented at the exhibition.





While still the heir to the throne, Grand Duke Alexander Alexandrovich began to enthusiastically collect objects of painting and applied art. Later, becoming Emperor, he provided patronage to the Wanderers.
Even such seditious canvas as “Ivan the Terrible and his son Ivan on November 16, 1581” by Ilya Repin, although it caused his discontent, had no serious consequences. The Emperor actively influenced the activities of imperial art manufactories, contributed to the reform of the Academy of Arts.

The Emperor was also well versed in music, loved the works of Tchaikovsky and helped to ensure that not the Italian opera, but the works of domestic composers sounded on the stage of theatres. Until his death, he supported the Russian opera and ballet, which received worldwide recognition.

The exhibition is the seventh in the cycle "The Saga of the Romanovs", and is dedicated to two anniversaries: the 125th anniversary of the founding of the Russian Museum and the 175th anniversary of the Emperor. The project is especially significant because the collection of this ruler marked the beginning of the collection of the Russian Museum. He wanted to open a national museum, but did not have time: he died.
The Saga of the Romanovs began in 2014. In total, it is planned 10 acts and an epilogue. Each act is a new era or destiny.
By the anniversary of the Emperor, a new project is planned in Historical Museum in Moscow. However, it will be different from the one on St. Petersburg. This was told by Deputy General Director for Science Evgeny Petrova: “In Moscow, Alexander III will be presented as a statesman. We have an art museum, so we chose another aspect: we show him as a connoisseur of art.”



The exposition is a kind of visual aid demonstrating the features of the policy of Alexander III as a collector. In the first room, not far from the canvas of the “Westerner” Heinrich Semiradsky, a carpet hanging of truly Russian paintings like the “Thaw” by Konstantin Vasiliev. Such is the curatorial idea, showing that Alexander III sought to reconcile the academicians of the Imperial Academy with the rebellious Wanderers.



Or, for example, the last room, which presents works on religious subjects, including paintings by Vasily Vasnetsov for murals of Vladimir Cathedral in Kiev. They were specially restored for the exhibition in the Russian Museum by the Tretyakov Gallery. Being a deeply religious, Alexander III patronized the Russian Orthodox Church - he personally ordered the design of churches to the best artists of his time.



The exhibition touches on the important stages of the biography of Alexander III. This and his participation - even as an heir - in the Russian-Turkish war: Vasily Polenov expressively portrayed the Grand Duke in a modest atmosphere of a military campaign. And the vacation of the Imperial Couple in Denmark, in the homeland of Maria Feodorovna, in Finnish skerries, when Emperor pronounced his famous expression: "While the Russian Tsar is fishing, Europe can wait." The European envoy, who came up with an urgent question, heard such an answer in Finland, where Alexander III was fishing. There is a picture of Ivan Makarov “The Sermon on the Mount”, charming in its naivety, where, among those who listen to Christ, the artist depicted members of the Imperial Family.



The central hall of the exposition is St. George's, where Alexander III is no longer presented privately, but ceremoniously. And here, in different works, the Russian style, which was approved by the Tsar, passes through the motive. A large portrait of a brush by Nikolai Dmitriev-Orenburg, depicting a Monarch in a wooden interior, refers to Russian architecture. Portrait of a girl in a national costume with a kokoshnik - which was then in fashion.



Director General of the Russian Museum Vladimir Gusev suggested that the words “emperor” and “collector” could be interchanged in the name of the exhibition, since “Alexander III became a collector while he was the Grand Duke”. At the same time, it is impossible to fully comprehend his figure, if you do not take into account that he was the "crown bearer".

The exhibition illustrates this hypostasis. It can be used to study the works of the Hungarian artist Mihail Zichy, who was the biographer who visualized the life of Alexander III in drawings from 1881 (the year he entered the Russian throne) until his death.



In general, you will not get bored at the exhibition in Mikhailovsky Castle: 300 exhibits from various museums, archives and private collections, including, for example, from the State Hermitage Museum, which provided objects of Chinese exoticism from the collection of Alexander III. Gatchina even lent the Emperor's huge throne coronation chair.

The exhibition is open in the Mikhailovsky Castle until May 10, 2020.

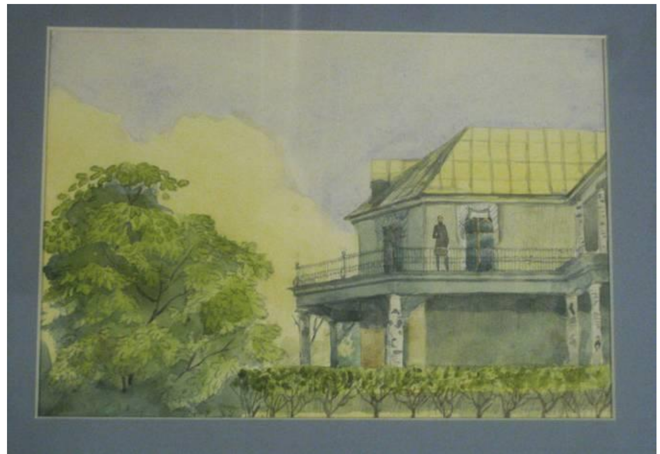







Video - "An exhibition dedicated to Alexander III opened in the Russian Museum"

An exhibition dedicated to Emperor Alexander III has opened in the Russian Museum. The museum was named after him in 1895, and it was his collections that formed the basis of the museum collection. Alexander III became a collector long before he gained the title of Emperor. Even as Tsarevich he created his own museum. In it, professionally numbering, were exhibited faience, majolica, and porcelain.







“When you collect something, you begin to figure it out. He drew attention to the porcelain factory, which was in a bad state, there were even projects to close it. He spent a lot of energy to revive production. He personally claimed that the plant should be presented at art exhibitions ... And, of course, these are orders - this is the largest last real imperial service, which took a very long time to make and they started when Alexander entered the kingdom, and only finish after his death,” said Yulia Demidenko, researcher at the Russian Museum.

At the exhibition - products of many Russian porcelain and glass factories. Another hobby of Alexander III was painting. He attended the Wanderers exhibitions, acquired their work. So, paintings by Shishkin, Polenov, Repin were in his collection.
“His time is the heyday of Russian art of all kinds and genres. The Emperor is also called the peacemaker. He was a peacemaker for artists. He worried that the Wanderers were at odds with academics - artists of the Academy of Fine Arts. And that is why he tried to make a museum of different directions in Russian art,” said Vladimir Gusev, director of the Russian Museum.

To collect the art items, Alexander III was helped by his drawing teacher, the marine painter Alexei Bogolyubov. In the Romanov family, many drew. At the exhibition - watercolours of Alexander III, his son Nicholas and wife Maria Feodorovna.
“It was laid down from childhood, and was on a par with other disciplines. Leading artists trained the members of the Imperial Family,” said Natalia Solomatina, head of the drawing sector of the 18th – early 20th centuries of the Russian Museum.
Alexander III believed: a country's prestige is art and industry. He paid special attention to the fact that artists copied the Hermitage exhibits, and then these treasures of Russia were presented at international exhibitions.

Video - https://tvkultura.ru/article/show/article_id/356485/

Ilya Repin - about Alexander III: How he admired the “Cossacks”!



By Julia Kudrina

Details of the amazing relationship of an autocrat and a painter born 175 years ago.

At that time, there was a national turn in art, when artists, sculptors, architects turned to Russian motives and plots. With the direct participation of the Emperor, the Russian Opera, the Russian Museum, the Imperial Historical Museum were opened, the creation of the Russian National Theater, led by the playwright A.N. Ostrovsky, was prepared, and the Russian Imperial Palestinian Society was established.

The Wanderers proclaimed the Emperor "the personification of modern national culture." Interest in them arose with Alexander III entering the throne. Landscape painter E.E. Volkov recalled: “Alexander III favoured the Wanderers, and once and for all they expressed a desire that the Tsar would always be the first to open our exhibition, and that we would not sell paintings to anyone else.”

In 1882, the Emperor and Empress visited the X-th exhibition of the Wanderers. Artists met them in full force. "For the Wanderers, who lived hard times in some respects, it was an event". According to art critic A.V. Prakhova, "the sovereign completely independently, decisively and openly sided with the "Wanderers", who at that time still fought under the banner of independence of Russian art, identifying it as realism".
The Emperor and Empress began to acquire regularly from five to twenty paintings from each travelling exhibitions. They also bought paintings by Russian masters from academic exhibitions.

The artists were waiting for imperial visits to the exhibition “Today”, wrote I.E. Repin to P.M. Tretyakov in February 1885, “there will be the Sovereign at 2 o’clock ... It seems that there will be the Sovereign and Heir ... We will meet the sovereign all comrades”. The purchase of a particular painting by the Emperor removed the threat of a censorship ban. Artist G.G. Myasoedov wrote in his memoirs: “There were bright days in the life of the partnership ... it’s enough to remember that XIII, XIV, XV our exhibitions were happy with the visit of His Imperial Majesty the Emperor and members of the August Family” ... The Emperor with the Empress and Vl [adimir Alexandrovich] were really at the exhibition and were extremely kind, simple .... The Sovereign asked when the exhibition was opened, and said that next year he would come on the first day to be able to see the exhibition unsold."



A group of Wanderers: Ilya Efimovich Repin [1], Ivan Nikolaevich Kramskoy [2], Viktor Mikhailovich Vasnetsov [3], Ivan Ivanovich Shishkin [4] and Vasily Ivanovich Surikov [5].

The diaries of A.V. Zhirkevich, a close friend of Repin, contained interesting information received from Repin on the reformation of the Academy of Arts by the Emperor: "Repin told me the details of the presentation to the Sovereign of the conference

secretary of the Academy of Arts Count I.I. Tolstoy at the Academic Exhibition yesterday. According to the story of Repin, the Sovereign at this meeting began the conversation: "You have a difficult task to raise the Academy. Your predecessor was a swindler, everything at the Academy was based on fraud, which is why I didn't like to attend exhibitions at the Academy, where I had to deal with this person, whom I would have expelled from the Academy if it hadn't been for Grand Duke Vladimir". It was about the former conference secretary of the Academy of Arts P.F. Isaev, exiled to Siberia for theft. According to Repin, the Emperor talked with Tolstoy for a long time about the structure of the Academy and expressed a firm desire that the bifurcation and discord between the academicians and the Wanderers be destroyed. "I can't endure this split and ask you to destroy it. Yes, and what kind of split can be in the field of art?"

At the initiative of the Emperor, a commission was approved to draw up the charter. By his order, the Higher Art School with an updated staff of professors was created. Emperor Alexander III personally approved professors and workshop leaders. Among them were I.E. Repin, A.I. Kuindzhi, V.E. Makovsky, and I.I. Shishkin. According to the charter of the Academy of Arts, approved by Alexander III on October 15, 1891, the Academy of Arts was transformed into the highest state body "to support, develop and disseminate art in Russia."

Emperor Alexander III and Empress Maria Feodorovna watched with great interest the works of Repin. Personal acquaintance happened back in 1874 in Paris. Alexander was then the heir to the throne, Repin lived in Paris on grant of the Academy of Arts. They were of the same age, both were then around thirty years old. In Paris, the Heir to the throne twice visited the workshop of the sculptor M.M. Antokolsky, as well as the workshops of artists V.D. Polenov and Repin.



I. Repin. Reception of volost foremen Alexander III in the courtyard of the Peter Palace in Moscow. 1885-1886

Repin recalled this visit as follows: "The Heir was very fond of painting, he was far from harsh. He was easy to handle, with a surprisingly soft, timbre of voice. The Heir was painting himself. In Paris, accompanied by Bogolyubov, the Heir easily came to me in a simple cab to the workshop. Asking about the work, the Heir drew my attention to the sketches "Sadko" and ordered me to paint the picture." In a letter to I.N. Kramsky on November 15 (27), 1874, Repin wrote: "But the Heir, who yesterday visited, among others, my workshop, seemed to me a wonderful, kind, simple, without affectation, family man. A real positivist, I thought, does not express in vain." Repin and the Tsarevich from the first meeting liked each other. Although throughout his life Repin was a convinced republican, which was repeatedly stated both in personal correspondence and publicly, moreover, he hated the very concept of "Tsar," but did not transfer it to the personality of Alexander III.

In 1884, through Bogolyubov, Repin received an imperial order - to complete the painting "Reception of rural elders by Alexander III in the courtyard of the Petrovsky Palace in Moscow." From the correspondence of Repin with P.M. Tretyakov: "This new topic is quite rich, and I like it, especially from the artistic side. The Tsar and the people against the background of the court nobility. How many variety of types, expressions, faces, contrasts, the most unexpected, artistic." A year later, in 1885, the painting was shown at the XIV exhibition of Wanderers Association.

In 1885, at the 13th exhibition of the Association of Wanderers, the Emperor got acquainted with Repin's painting "Ivan the Terrible and his son Ivan, November 16, 1581". According to contemporaries, Alexander Alexandrovich was especially immune to the extraordinary interpretation of historical and religious topics. I.N. Kramskoy wrote to A.S. Suvorin on March 7, 1885 in this connection: “In front of the painting by Repin, the Emperor did not say anything, he only looked carefully and was unusually serious, even (I would say) very sad and moved. I think that the picture made a serious impression. Then, turning around, he continued to review. When it was over, the Emperor, at the exit, at the site where tickets are sold, stopped, addressing us, deigned to say the following: "I am very glad that I was finally able to visit your exhibition and see You assembled ... I hope that next year I will be at your exhibition. ... The Emperor, turning to Danilovich, very loudly said the following: “Thank you for taking my son to a traveling exhibition, I really liked this exhibition”.

The ban on this painting, provoked by the leadership of the Academy and the negative reviews of contemporaries, was removed three months later in July 1885 at the request of the artist Bogolyubov. However, as Repin wrote back in 1888, photographic reproductions of the painting were banned for sale.



I. Repin. Cossacks write a letter to the Turkish Sultan. 1880-1891

In 1891, during the tsar’s visit to the Repin's fourth exhibition on the occasion of his 25 years of creative activity, the painting “The arrest of the nihilist” (“The arrest of the propagandist”) was shown. "Even "The arrest of a nihilist" dragged him - Repin wrote later to T.L. Tolstoy - considered and praised the execution, although he thought it was strange why I made it so subtly and diligently".
In a letter to a student, artist M.V. Verevkina, Repin noted: “The Emperor was gracious and attentive to our works!! My exhibition was ten times more interesting with him, and I incessantly explained various details about my works ... How he admired the “Cossacks” and the portraits most of all. Examined everything, everything to the smallest detail".

Repin highly appreciated the support of the Monarch. In a letter to T.L. Tolstoy, on January 10, 1892, the artist noted: “And I am very glad that the Sovereign acquired my "Cossacks (Zaporozhets).” Tretyakov did not express a desire to acquire it. Tereshchenko, who was interested earlier and even when I was in Kiev, showed the wall in his magnificent house, on which he hangs pictures of mine, he didn’t let me know in a single word about its existence since my exhibition opened. I didn’t even think about the Sovereign; I knew that he shouldn’t be interested in it (picture)... And then ... 35 thousand roubles received for the painting." Repin acquired an estate near Vitebsk.

Describing the views of Alexander III on art, Repin in a letter to M.V. Verevkina noted that "in relation to fine art, the Emperor adhered to democratic views." Later, the artist found it possible to speak more specifically about the benevolent attitude of Russian rulers to the work of artists. The artist wrote to the famous critic V.V. Stasov in 1894: "Our government is very patient with almost all phenomena in our art." The Emperor bought "Zaporozhtsev". In general, to tell the truth, they are more impartial than you and are no longer despotic in their demands.". Repin recalled that "the picture ("Barge Haulers on the Volga") hung already in the billiard room of the Grand Duke, and he complained to me that the wall was always empty: Different Europeans asked Grand Duke about this painting. I have to tell the truth that the Grand Duke really liked this picture, he liked to explain certain characters in the picture: both the soldier Zotov and the Nizhny Novgorod soldier, and the impatient boy ... the Grand Duke knew all of

them, and I heard with my own ears with what interest he explained everything until the very last hints even in the landscape of and the background of the picture".

From the mid 1880s Alexander III became the main collector of the country and a serious competitor to P.M. Tretyakov. So, Alexander III was ahead of Tretyakov in the purchase for his future museum of Polenov's paintings "Christ and the Sinner", "Cossacks" and "Nikolai Mirlikisky saving three innocent convicts" by Repin and "Suffering time" ("Mowers") by G.G. Myasoedov. However, Tretyakov, realizing that many artists overestimated the prices of the paintings when choosing them for the Emperor, wrote after the 15th exhibition to N.A. Yaroshenko: "Appreciate and support the Emperor's position, don't disappoint the Emperor, all the more so because you don't need any "helpfulness" in the content of the paintings, on the contrary, you are given "complete freedom"... No matter how high he would seem, he would not have suspected that its position is being exploited? The Sovereign does not ask the price, because it is necessary as carefully as possible."

A special merit of the Emperor was the creation of a museum of Russian art in St. Petersburg, where the most talented paintings of Russian artists could be displayed, and at the same time, two directions in Russian fine art were united by the Wanderers and masters of the Imperial Academy. The Russian Museum was opened on March 7, 1898. Alexander III did not live up to the opening of his brainchild, but thanks to the museum significant works of Russian painting of the 19th century were preserved for posterity.

"Alexander III and Maria Feodorovna"



On February 14, the exhibition "Alexander III and Maria Feodorovna", dedicated to the 175th anniversary of the birth of Emperor Alexander III was opened at Yelagin Palace.

Alexander III entered Russian history not only as a strong and confident politician, beloved by the people and giving the country a period of stability and relative peace, but as a wonderful family man, devoted husband and caring father.
A significant part of the exposition is dedicated to the wife of the Emperor Maria Feodorovna (Danish Princess Maria-Sofia-Frederick-Dagmar, 1847-1928).

The exposition presents a part of the porcelain collection of the Yelagin Palace - a museum belonging to the Imperial Family, as well as photographs from the Central State Archive of Film and Photo Documents of St. Petersburg.

The exhibition is open to March 29, 2020.





Unique gifts of Emperor Alexander III to the Radishchev Museum are shown in Saratov



The Radishchev Museum invites Saratov residents from February 28 to an exhibition dedicated to the 175th anniversary of the birth of Emperor Alexander III. During his reign the first publicly accessible art museum was opened in Saratov.
The exhibition will feature archival photographs and materials, objects from the funds of the Radishchev Museum, rare books on the history of the reign of Emperor Alexander III and members of the Romanov dynasty. The Emperor went down in the history of Russia as one of the most controversial, but calm and majestic rulers. With his direct participation: the Russian Opera, the Russian Museum, the Imperial Historical Society were created.

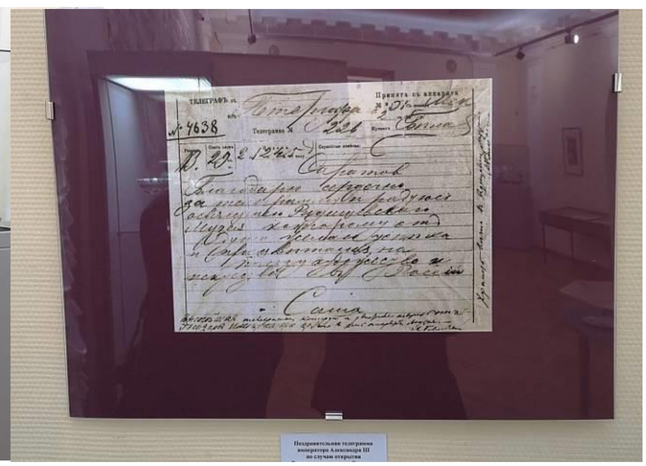
It is worth noting that Alexander III was the August Patron of the Radishchev Museum in Saratov. The Emperor’s gifts to the museum are an integral part of the permanent exhibition. These are objects of decorative art, sculpture, books of the 18th-19th centuries, archival materials.

Books tell the story of the rule of the Tsars and Emperors of the Romanov dynasty: from Mikhail Feodorovich to Alexander II and Nicholas II. A separate room is dedicated to Emperor Alexander III.

Also at the exhibition you can see rare works of private glass factories in Russia and products of the Imperial Glass Factory, sculptural biscuit portraits of Peter I, Catherine II and Alexander I of the Imperial Porcelain Factory, Chinese painted enamels produced in the workshops of Canton (modern Guangzhou), two sets of bone chess performed by Chinese and Russian masters. For the first time, Saratov residents will see jasper vases carved by masters of the Peterhof Imperial Lapidary Factory in 1790-1825s, a black stone plaque (paperweight) depicting a rosehip twig made in Florentine mosaic technique (Yekaterinburg lapidary factory).




АЛЕКСАНДР III И РАДИЩЕВСКИЙ МУЗЕЙ


Поздравительная телеграмма императора Александра III по случаю открытия







In memory of Admiral Alexander V. Kolchak - 100 years since his execution

The opening of the exhibition “Admiral A.V. Kolchak. Returned archive"

February 7, 2020, the exhibition “Admiral A.V. Kolchak. Returned archive" was opened at the House of Russian Abroad named after A. Solzhenitsyn. Among the guests were Ludmila and Paul E. Kulikovsky.



Archive documents were presented at a unique exhibition dedicated to the centenary of the death of A.V. Kolchak. At the opening ceremony, the director of the House of Russian Abroad V.A. Moskvin, first of all, thanked the patrons and donors related to the return of the most valuable materials to their homeland.



The new Minister of Culture of the Russian Federation, O.B. Lyubimova, called the opening of the exhibition "exciting and encouraging." The figure of A.V. Kolchak, Olga Borisovna recalled, has not yet been fully explored, but thanks to philanthropists, specialists will have such an opportunity. Our common heritage, the Minister of Culture concluded her speech, "must be stored in our country ..."

V.A. Moskvin briefly told the story of Kolchak’s archives returning to the Fatherland, which began with a letter from one of the descendants of the first wave of Russian emigrants N. Solzhenitsyn. He requested to take part in the fate of the archive, which the admiral’s descendants intended

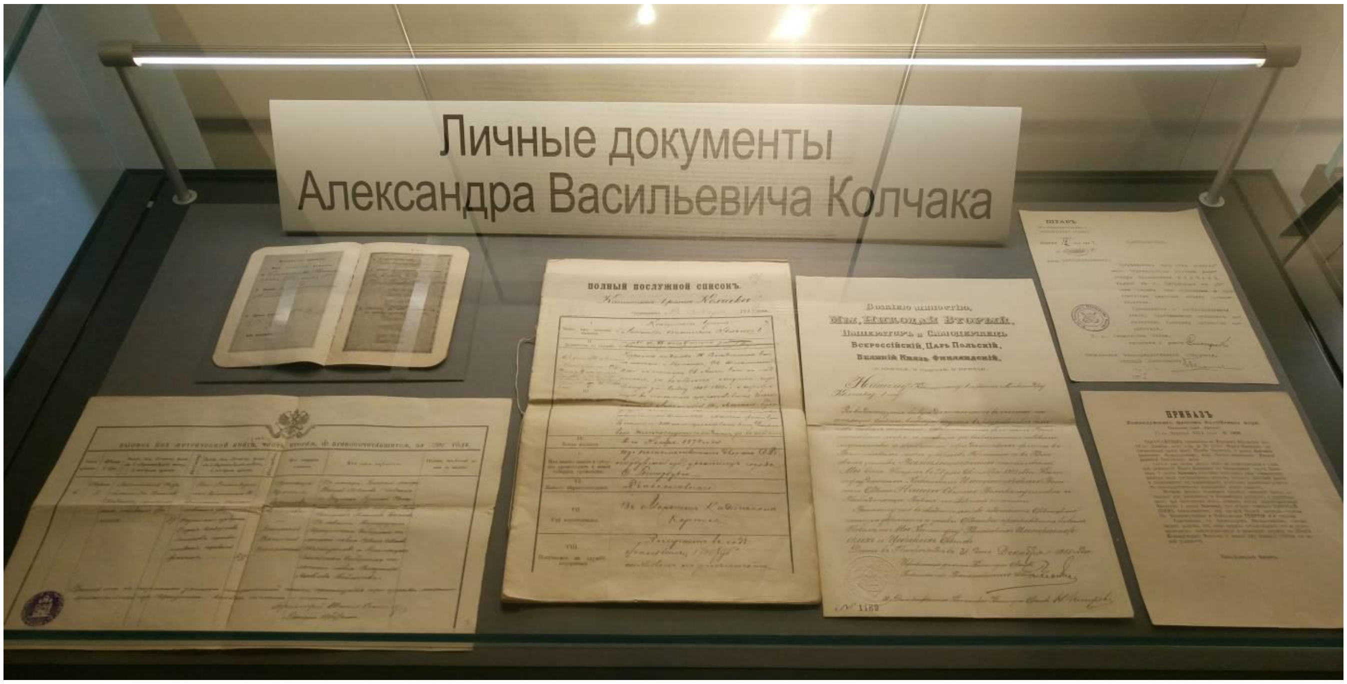
to put up for auction ... The director of the House Abroad invited Natalia Dmitrievna Solzhenitsyna, who provided comprehensive support for the transfer of documents to Moscow, to the microphone.

Opening of the exhibition of documents from the archive of A.V. Kolchak - “figures of a huge scale”, noted N.D. Solzhenitsyna, - an event that goes beyond the bounds of one fate. After 1917, the names of many prominent figures in Russian history either remained unknown or were “rewarded with evil nicknames,” - “a people who do not know their past, do not know their future” ... A.I. Solzhenitsyn, according to Natalia Dmitrievna, “served the bridge that connected the fragmented historical memory”, hastening to turn to emigrants with a request to preserve their most valuable evidence ..."
Having returned to Russia, continued N.D. Solzhenitsyna, “we brought more than 700 manuscripts and archives of the Russian emigration”; today Kolchak’s archive has also returned. Alexander Isaevich, , revered Kolchak, along with P. Stolypin as “a great statesman”.
Natalia Dmitrievna also recalled how, in 1994, A. Solzhenitsyn and is son Yermolai, asked the bishop of Irkutsk and Angarsk, Vadim (Lazebny), to serve a funeral service for A.V. Kolchak at the place of the admiral’s death, which he wrote about in his travel notes that were started after homecoming. Having quoted a fragment of the notes, N.D. Solzhenitsyna concluded her speech with the wish “we all experience this feeling of victory,” which the writer experienced during an amazing unity with the people who were at the funeral service.



The head of the Federal Archival Agency, A. Artizov, noted: cultural figures and businessmen unanimously supported the return of documents of A.V. Kolchak to Russia, regardless of their ideological convictions - Russia is gradually moving away from the antagonism of the “Reds” and “ Whites”, taking another step towards reconciliation, towards the end of the Civil War.
A. Artizov emphasized that today the main centre for storing documents related to Kolchak’s name is the State Archive of the Russian Federation, where unique materials on the history of the Russian state of the 19th-21st centuries are concentrated, including complexes of historical documents that are significant in volume and have great historical value White movement and Russian emigration. Moreover, the largest part of all the funds of the anti-Bolshevik governments of the Civil War period is precisely the funds of the government of Admiral A.V. Kolchak (125 funds, 39,230 cases).
For example, the State Archive of the Russian Federation contains a resolution of the Council of Ministers of the Provisional All-Russian Government (Directory) of November 17, 1918 on transferring the entirety of the supreme state power to Admiral A.V. Kolchak "with the assignment of the name of the Supreme Ruler", to A.V. Kolchak. The admiral’s personal folder seized from him upon arrest,

interrogation protocols, and the resolution of the Irkutsk Military Revolutionary Committee of February 6, 1920 on the execution of A.V. Kolchak and much more.
A.N. Artizov announced that the State Archive of the Russian Federation recently completed the creation of the Kolchak and Russia collection in two volumes - "A.V. Kolchak. In the service of the Russian Navy (1874 - 1918)" and "A.V. Kolchak. The supreme ruler of Russia (1918 - 1920)."
The collection contains documents from 13 federal, departmental and regional archives of the Russian Federation. In total, the collection includes 607 documents, of which 494 documents (more than 81%) have never been published before.



The head of the Department of Culture of Moscow A.V. Kibovsky noted the importance of the exhibition and the entire new museum complex of the House of Russian Abroad. The extraordinary personality of Kolchak, is reflected, inter alia, in his correspondence, which is now available to researchers. A.V. Kibovsky thanked the patrons and employees of the House for "closing the gaps in history" ...

Member of the Presidium of the Russian Historical Society K.I. Mogilevsky announced the greeting of the Chairman of the Society S.E. Naryshkin.

Concluding the opening ceremony V.A. Moskvin expressed confidence that the documents of the Kolchak archive, stored in both the GARF and the House of Russian Abroad, will be published.

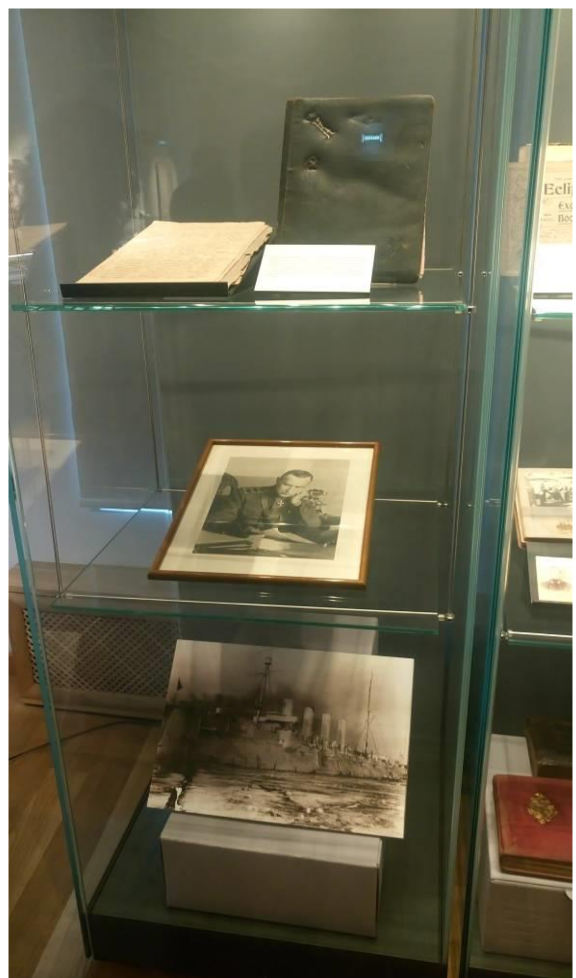


At the end of the solemn part, the staff of the military-historical heritage department of the House Abroad A.S. Kruchinin (department head), N.A. Kuznetsov, A.A. Petrov and the deputy director of the for cultural and historical heritage I.V. Domnin conducted excursions for participants and guests of the ceremony.

November 21, 2019, the legacy of Admiral A.V. Kolchak was sold at the auction by the house Druot in Paris. Personal belongings, letters, documents and photos of the White Movement leader, which for the main part returned to Russia. The grandson of the Supreme Ruler of Russia - Alexander Rostislavovich Kolchak preserved the archive over decades. Last year he died. His descendants decided to put archive on auction.



Among the unconditional rarities acquired by philanthropists, mainly for the House of the Russian Diaspora and the State Archive of the Russian Federation, are the only surviving children’s photo of Alexander Kolchak, his fleet lieutenant’s passport and a track record, a letter from Emperor Nicholas II on awarding the admiral with the Order of St. George the Victorious, the Gospel that went with him on the polar expedition, with a bookmark in the form of a St. George ribbon, a unique evidence of the Civil War - the handwritten proclamation of the Provisional All-Russian government in Omsk with editorial revision of the Supreme Commander of the Russian Army, numerous letters to his wife Sofya Fedorovna.



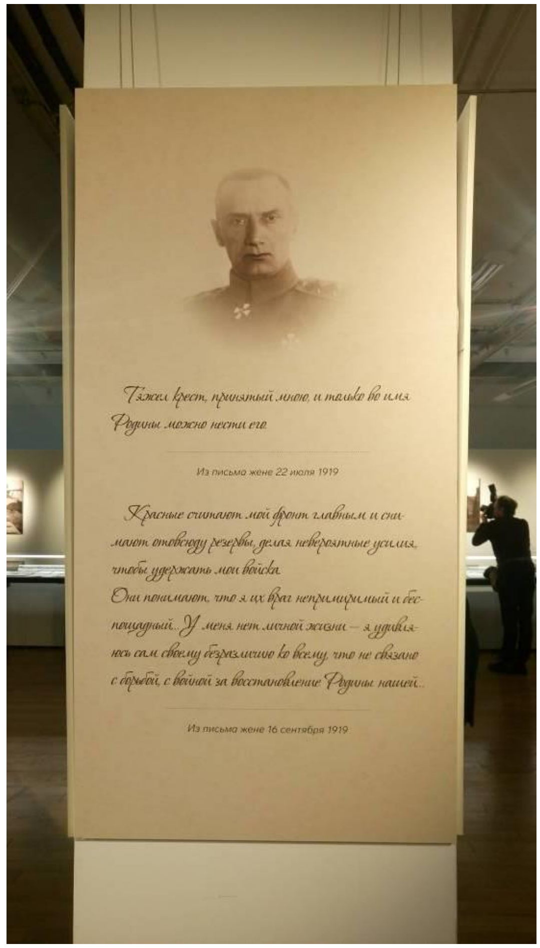
If earlier Kolchak’s service in the English fleet was known from the transcript of interrogation, and some other documents, then the letters to Sofya Fedorovna clearly state the motives for this act. “My first and main goal is to erase Bolshevism and everything connected with it from the face of Russia, to exterminate and destroy it. Essentially speaking, everything else I do, obeys this position”.

Of considerable interest are documents on the activities of the admiral as the Supreme Ruler of Russia - declarations, appeals, handwritten notes, telegrams from the leaders of the White Movement, which will complement the collection of the Kolchak government.

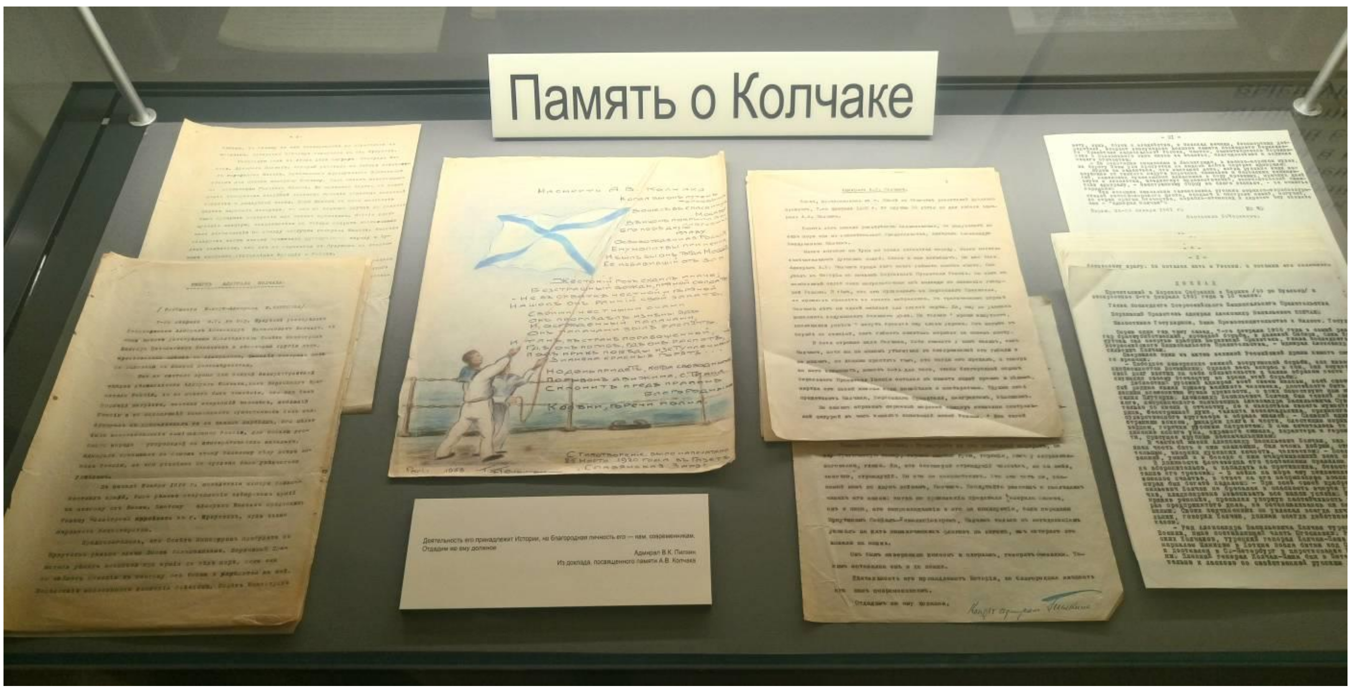
The study of the archive of the outstanding military and politician, naval commander, scientist, polar explorer, fearless and far-sighted leader of the White movement will significantly replenish modern historical science and our understanding of the Civil War.

From February 8 to March 8, 2020, the exhibition is waiting for visitors - the return of archival materials by Alexander Vasilievich Kolchak became the best monument to its owner, whose life and death were the embodiment of the tragic contradictions of Russian history.





"My first and main goal is to erase Bolshevism and everything connected with it from the face of Russia, to exterminate and destroy it. Essentially speaking, everything else I do obeys this position" - A.V. Kolchak





In memory of Grand Duke Sergei Alexandrovich - 115 years since his death

February 17, on the 115th anniversary of the tragic death of Grand Duke Sergei Alexandrovich, a Divine Liturgy was held in the Archangel Cathedral of the Moscow Kremlin, led by Metropolitan Anthony of Korsun and West Europe.

Chairman of the Imperial Orthodox Palestinian Society Sergey Stepashin, Deputy Chairman of the Imperial Orthodox Palestine Society, Chairman of the Elisabeth-Sergei Enlightenment Society Anna Vitalyevna Gromova, and workers of science and culture, representatives of public organizations attended.

On this memorable day, the words of Vladyka Anthony's sermon on the life path of Grand Duke Sergei Alexandrovich, his service to the Fatherland and the tragic death were especially touching.

At the end of the service, participants in commemorative events proceeded to the Monument Cross, which was restored by the Elisabeth-Sergei Enlightenment Society in conjunction with the Russian Military Historical Society with the blessing of the Patriarch of Moscow and All Russia Kirill with the support of Russian President Vladimir Putin in 2017.
After laying flowers, Sergei V. Stepashin and Anna V. Gromova reminded the audience of the need to follow the historical truth and continue to preserve the historical heritage of Grand Duke Sergei Alexandrovich.



The commemorative events continued in the Novospassky Monastery. After a memorial Divine Liturgy in the church of St. Roman, in the tomb of the Romanov boyars, where the remains of the Grand Duke lie, the governor of the Novospassky monastery, Metropolitan Dionysius made a memorial service for Grand Duke Sergei Alexandrovich and nun Dosifeya.

At the end of the requiem, all participants proceeded to the worship cross, near which lithium was performed.

In the afternoon, in the tomb of the Romanov boyars, at the grave of Grand Duke Sergei Alexandrovich, the Metropolitan Dionysius performed a memorial service. Then, the First All-Russian Sergius Readings on the "Origins of Contemporary International Terrorism and the Tragic Lessons of Russia: To the 115th Anniversary of the Martyrdom of Grand Duke Sergei Alexandrovich" took place in the monastery.
The reading was organized by the Imperial Orthodox Palestinian Society (IOPS).

Sergei Stepashin proposed the preparation of the canonization of the Grand Duke, which was warmly supported by the audience. “I am sure that we must do everything - carefully, unobtrusively, delicately, in a Christian way - so that the time comes when Sergey Alexandrovich will be ranked as a saint,” Stepashin said.



Metropolitan Dionysius spoke of the veneration of the Grand Duke. “How many efforts have been made to discredit the memory of Grand Duke Sergei Alexandrovich. But all these works were in vain. Graves of slanderers have disappeared or are abandoned. And here, in the Novospassky monastery, many come to his modest tomb, there are always fresh flowers here. People’s love and reverence for him, not only as the spouse of the Martyr Grand Duchess Elizabeth Feodorovna, but as a deeply believing, faithful Christ man, is preserved among compatriots and not only ... Now we understand: he was one of the outstanding sons of the Fatherland and his time, ” said the metropolitan. He also noted not only the "state talents" of Sergei Alexandrovich, his “fruitful activity” as governor-general of Moscow, but also his “internal exploits” - it was thanks to his spiritual example that his wife accepted the “faith of the Russian people”. “If even a small part of the abomination that was said about Sergey Alexandrovich would be true, Elizabeth Feodorovna would never become an Orthodox Christian and would not have accomplished her feat,” concluded the governor of the Novospassky monastery.



Sergei Stepashin said that he decided to devote the First All-Russian Sergius Readings to the topic “Origins of Contemporary International Terrorism and the Tragic Lessons of Russia". The threat of terrorism that destroyed the Grand Duke has not disappeared today - terrorism has become an international threat. The IOPS chairman gave a brief overview of the history of terrorism, beginning with the French Revolution, and dwelled on the wave of terrorism that swept Russia at the beginning of the twentieth century, in the years when Sergei Alexandrovich was governor of Moscow, and continued in a series of revolutionary upheavals. “We decided to remind once again through the tragic death of our great compatriot Sergei Alexandrovich that we need to not only know the history, but draw the right conclusions from it,” said Stepashin.



He also noted that the IOPS in the Holy Land continues the work of its first chairman. "Sergievsky Compound lives today the life that Sergey Alexandrovich bequeathed. At the beginning of March, the Alexander Compound will be returned to Russia. The plans include the return of the Elizabethan compound”.

About the documents relating to the murder of the former Governor-General of Moscow and the first head of the Imperial Orthodox Palestinian Society, Sergei Alexandrovich, stored in the funds of the State Archives of the Russian Federation, told Olga Kopylova (PhD in History).

Having acquainted the participants with unpublished yet archival documents that shed light on the story of the murder of Grand Duke Sergei Alexandrovich, Olga Kopylova said that seven voluminous files were stored in GARF,

including personal documents of the conspirators, police and gendarmerie materials, photographs, leaflets, newspapers of the time and other evidence. An analysis of these funds allows to fully reveal the details of the preparation of the attack.

Sergei Stepashin volunteered to promote the publication of these valuable materials.



The chairman of the Sergei Memorial Fund Dmitry Grishin spoke about the special connection between Emperor Alexander II and his “promised son” Sergei, about the coincidence of their fate and the circumstances of the tragic death. He talked about a gold medallion ("amulet") with a particle of the relics of St. Pr. Sergius of Radonezh, who belonged to Grand Duke Sergei Alexandrovich, and offered to reclaim this relic in the Museums of the Moscow Kremlin for storage in the Novospassky Monastery, at the burial place of the Grand Duke.

Writer Victor Melnik, professor of the RSU named after Kosygin, dedicated his speech to the spiritual connection that existed between Sergei Alexandrovich and St. Seraphim of Sarov. According to Melnik, "the tragic death of Sergei Alexandrovich was immediately perceived as martyrdom for Christ and His truth." Speaking about the arguments in favour of the canonization of the Grand Duke, the writer called him "one of the last knights of the monarchist idea." “He sacrificed his chivalrous devotion to the Tsar and the Fatherland - to the point of blood. ... He died at his post, doing his duty to the last,” he said.

The veneration of Sergei Alexandrovich began immediately after his death, as there are numerous testimonies of his contemporaries, confirmed Irina Plotnikova. She devoted her speech to the spiritual side of the fight against terrorism at the beginning of the twentieth century. The Grand Duke contributed to "promoting the idea of restoring the canonical system of the Church in Russia", understanding the "sacred connection of the patriarchate and strengthening the country." Sergei Alexandrovich more than once shared these considerations with his crowned brother, which played a role in organizing, at the initiative of Nicholas II, the Pre-Council Presence in 1906, the speaker believes.



Alexey Sarabyev, a leading researcher at the Institute of Oriental Studies of the Russian Academy of Sciences, connected the events that led to the tragic death of the Grand Duke with the history of terrorism in the second half of the 19th and early 20th centuries.



Sakhalin residents commemorate Moscow Governor-General Sergei Alexandrovich

18 February. Sakhalin.Info. - Commemorative events took place on February 17 in Yuzhno-Sakhalinsk dedicated to the 115th anniversary of the death of Governor-General of Moscow, philanthropist and enlightener, hero of the Russian-Turkish war of 1877-1878, the initiator of the creation and first chairman of the Imperial Orthodox Palestinian Society, Grand Duke Sergei Alexandrovich.



A memorial service was served in the Cathedral of the Nativity of Christ, headed by the Archbishop of Yuzhno-Sakhalinsk and Kuril Aksy. The clergy of the cathedral, churches of Yuzhno-Sakhalinsk and Aniva served together with the bishop. On this tragic day, members of the Sakhalin branch of the Imperial Orthodox Palestinian Society, representatives of youth and Cossack organizations, parishioners came to honor the memory of Sergei Alexandrovich.

In addition, those gathered at the memorial service prayerfully remembered the coachman of the Grand Duke - Andrei Rudinkin, a retired soldier and native of the peasants of the Serpukhov district of Moscow province, who also died at the hands of a terrorist.

After completing the funeral service, a round table on the theme: "The origins of modern terrorism: on the 115th anniversary of the tragic death of Grand Duke Sergei Alexandrovich" was held.

Opening the event, the archbishop of Yuzhno-Sakhalinsk and Kuril Aksiy noted the symbolic significance of the date: "This terrible murder was one of the harbingers of the dramatic events, civil confrontation and turmoil faced by Russia. They turned into heavy losses and the threat of losing Russian statehood itself. Today, making lessons from our national history, it is important for all of us to understand that there can be no justification for violence, murders, no matter what political slogans they hide behind."



Sakhalin historian Alexandra Krylova spoke about the personality of the Governor-General of Moscow, creator and first chairman of the Imperial Orthodox Palestinian Society: “Grand Duke Sergei Alexandrovich was a convinced monarchist, conservative, Russian patriot. He took part in the Russian-Turkish war, did a lot as a general Governor of Moscow."

Researchers noted that he was an ardent believer, an Orthodox person, often attended church services and participated in the sacrament of Communion. Three times he made a pilgrimage to the Holy Land.
The first time Sergey Romanov visited the Holy Land after the death of his mother in 1881. In 1882, almost immediately after returning from Jerusalem, he decided to head the Imperial Orthodox Palestinian Society, chaired by him for 23 years until his death. Under his leadership, by 1907, the society had 8 houses and yard in Palestine, which could accommodate up to 10 thousand pilgrims, a hospital, six hospitals for visiting patients and 101 educational institutions with 10,400 students; 347 publications on Palestinian studies were published.



Members of the Sakhalin branch of the Imperial Orthodox Palestinian Society Maya Kirillova, Evgenia Firsova and Olga Reingard told that 2020 was declared the Year of Remembrance of Grand Duke Sergei Alexandrovich
The department has planned various educational events for residents of the Sakhalin Oblast. The immediate plans include a competition of essays and drawings in order to familiarize the younger generation with the historical and cultural values of Russia and dedicated to the spiritual heritage of Grand Duke Sergei Alexandrovich and Grand Duchess Elizabeth Feodorovna.

Orthodox Russia's Christmas festival of arts

On February 6, 2020, in the Hall of Church Cathedrals of the Cathedral of Christ the Savior, the Christmas festival of arts organised by the Movement “Orthodox Russia” was held, demonstrating the commitment to traditional Christian values, and the desire to promote the state, social and spiritual unity of Russians.



With the blessing of His Holiness, the bishop of Pavlovo-Posadsky, vicar of the Patriarch of Moscow and All Russia Thomas made a welcoming speech.
Rector of the Church of St. Sophia of God in the Middle Gardeners of Moscow, the clergyman of many participants in the Movement, Archpriest Vladimir Volgin also greeted the audience.



The State Brass Band of Russia, artistic director Irina Shigoreva; Moscow Academic Chamber Choir led by the winner of international competitions Vladimir Yatskevich; honored collective of folk-art folklore ensemble "Russian girl", artistic director Vladimir Ryzhov; Soloists - People's Artist of Russia Lyudmila Safonova and People's Artist of Russia Vladimir Matorin took part in the concert. The presenter was the laureate of literary and theatre awards, poet Nina Kartashova.

Musical and choral works of Russian and world classics and folk art were performed, accompanied by prolonged applause. At the end of the evening, the leaders of the Movement “Orthodox Russia" addressed the audience; M.M. Ivanov, S.V. Smirnov and V.V. Ostapchuk.



And according to tradition, the participants of the festive concert on behalf of "Russian Orthodox" were awarded with diplomas of the festival.
Ludmila and Paul E. Kulikovsky attended the Festival.



Friends of the Movement - workers of enterprises and institutions, law enforcement agencies, military personnel, and veterans, clergy, students, schoolchildren, representatives of public organizations and the media were among the guests.





Nicoletta Romanoff - about royal traditions and insanity of all on the life of aristocrats

February 3rd, 2020. Russian ELLE Magazine - The great-great-granddaughter of Nicholas II, an actress, a mother of many children and a friend of Twinset brand with a fantastic pedigree told ELLE about the royal traditions and insanity of everyone around on the life of aristocrats.

Russia, of course, is not Great Britain, but if we had a monarchy, we would follow the life of the Romanovs with the same enthusiasm and adoration as we are observing today the Windsor. The news that the close friend of the Twinset brand - Italian actress Nicoletta Romanoff, a descendant of the Imperial Romanov dynasty - will become the heroine of the Russian ELLE, caused the most violent reaction.

Everyone wondered what the “Princess” was eating for breakfast, where she kept the family diadem, whether she went on cruises on the Atlantic and on tea parties to relatives from Buckingham Palace. But it turned out that Nicoletta, who turns forty in May, is a real and practical woman with Russian roots, a caring mother of four children, who writes pasta and pizza recipes and cheers for the Italian rugby team. It’s good that Nicoletta has no claim to the throne (among the candidates for the British throne - she is at the end of the list) - we need more of these heroines both in fashion and in cinema.



ELLE - met you through Twinset. How did you become a friend of this brand?

NIKOLETTA ROMANOFF - I am quite active on Instagram and once saw in one of my posts the dress of my dreams - free, flying, with a floral print in the style of boho. It was a Twinset dress. I contacted the brand with the question of where to buy it, and they sent it to me as a gift. Then I was pregnant for the fourth time and wore a dress until the last months. And then after childbirth, with a belt.

As a result, I somehow gradually “overgrown” the clothes of this brand, it turned out that it was very suitable for me. I love vintage, and these things really remind me. You know, such a relaxed 1970s style. And most importantly - in the collections of Twinset there is practically no black color, which I dislike and rarely wear.

You are perhaps the first woman who opposes black?

No no, I'm not an adversary! I really respect the black color. In the end, this is an important fashion statement: it looks flawlessly on the red carpet and usually goes very blonde. But, alas, not in my case. I choose the clothes that fit not my appearance, but my personality. And these are things of pastel or bright colors.

You have four children. Do they choose what to wear, or consult with you?

I have two sons and two daughters. There are no problems with the boys, Francesco and Gabriel - we go shopping together and they listen to me. But with my 9-year-old daughter Maria, this will not work. To be in Petersburg for my grandfather was the main dream. She cried and I wept next to him
She loves black color and strict silhouettes and every time she rolls her eyes picturesquely when she sees me in dresses with floral print. She doesn't like what I choose for her. But I am very proud of the fact that I have an independent child, she has her own opinion on everything.

You became a mother at 19. Did you succeed in combining motherhood and raising a son with a career?

My film career began after the birth of older children. Before that, I studied in Paris and was signed up for Ford Models. Having become pregnant, I returned to Rome and the director Gabriele Muccino contacted me there already with a proposal to star in the movie *Remember Me*. It turned out he saw my photos in the Ford catalogue! So my debut on the screens took place.

What are you doing now?
I'm reading the script of one wonderful play, which I hope to bring to the stage. The last time I played in the theatre eight years ago, and it was amazing.
For the actor, this is something like a challenge and an exam - on the stage you have to show everything that you have learned over the years. Record another take does not work.

Do you like to reincarnate?
Love! Once I played in a new aggressive sexual way. A great chance to try on such frank things that I would never dare to wear in real life. And in one of my last films, on the contrary, I turned into an intellectual girl like Tilda Swinton.

Your maternal grandfather is the great-grandson of Nicholas I, and your father is an Italian politician. Do you consider yourself more - Russian or Italian?
I do not share Russian and Italian roots in myself. It seems to me that our nations are so very similar as twin brothers. Many people say that Russians are cold and unsmiling, unemotional and sometimes even aggressive. What a stupid thing! Russians have no less passion than Italians, but also universal kindness and a huge heart.

Tell about your grandfather Nikolai Romanov?
He gave me the voice of his Russian blood. But, as we know, the Soviet government was not enthusiastic about the Imperial family - therefore, when I was a child, grandfather once said: "Now we are all Italians." And he just stopped speaking Russian. I was baptized in the Catholic faith, but I knew everything about the history of my family. In the late 1990s, the political atmosphere changed dramatically. In 1998, the reburial of the remains of the Imperial family took place.
My grandfather Nikolai, with the support of the Russian government, took a direct part in preparing the entire ceremony — it took him several years to do everything in accordance with the canons of the Orthodox Church and invite all descendants of the Romanov family to St. Petersburg. It's hard to imagine what that trip meant to my grandfather. Perhaps this was his most cherished dream. I remember how he cried and I wept with him. It was one of the most important moments in my life.



Have you celebrated any Russian holidays with your family?
Of course! Grandfather strictly followed the Russian Orthodox calendar, and we always celebrated Easter. The morning began with his call and the words: "Christ is Risen!" And we answered: "Truly!"
Grandfather was Orthodox in general, he married my grandmother in the Orthodox Cathedral in Cannes. And his funeral was held in Russian traditions.

Not so long ago, the series of Matthew Weiner "Romanovs" was released. Have you seen it yet?

Yes, and this is a huge disappointment. Why did the producers and screenwriters not contact the real descendants of the Imperial family? We are always happy to answer any questions and would be happy to advise the creators of the series. I understand the idea of this show - to show the modern realities of the once great family. But believe me, our real stories are much more exciting than the stories of the characters in the series.

Remotely you are even connected with the British royal family. How do you explain the popularity of Windsor in the world? Their lives are watched as the heroes of a reality show.
That's for sure! (Laughs.) In my opinion, the Internet has equalized everyone a bit - almost all the moments of royal life can now be found on the Web. People suddenly saw that Princes and Princesses are just as real people as everyone. And this is true - nothing human is alien to them, and that is why following them has become even more exciting.

Our Dear friend, a Legend - A low bow and Eternal Memory!

February 24, at the 84th year of his life, Vadim Valentinovich Znamenov, president of the Peterhof State Museum-Reserve, died.



Vadim Valentinovich devoted more than 50 years of his life to the post-war restoration and development of the St. Petersburg museums. He made up for the huge losses in his collection, restored many monuments, palaces, gardens and parks crippled by the war, created new expositions. His love for Peterhof was unlimited, his knowledge was immense, his authority in the museum world was indisputable. The blessed memory of Vadim Valentinovich will forever live in Peterhof, his name is written in gold letters in the history of museum work in Russia.

Vadim Valentinovich was also behind the initiative to rebury Dowager Empress Maria Feodorovna in 2006. This led to the return of the Empress to Russian soil, went via Peterhof, with the arrival of the coffin on the pier and laying in the Gothic chapel for a day, before going via Tsarskoye Selo, to the St. Isaac Cathedral and finally the Sts Peter and Paul Cathedral.

He was simple, accurate and excellent in communication. Always happy to share his knowledge. One could listen to him for hours. If it was about Peterhof. He did not play the grand man, did not perch on a pedestal, was accessible and enthusiastic, modest and restrained.
The last of the generation of great museum altruists. In the difficult post-Soviet era, he found all the possibilities to continue and make up. He was the first to put the money he earned into the business, into his museum, into genuine things. He understood that the palace becomes real only with old things, copies and replicas of the atmosphere will not work. This was the authenticity of the feelings of a man who survived the war. His life was subordinated to Peterhof, and he expected the same from his employees, was demanding of them. And he managed to make Peterhof a brilliant ensemble, such that it overshadows Versailles. Both Peter I and Nicholas I would certainly be happy looking at the Znamenovsky Peterhof.



Vadim Valentinovich was born December 17, 1936 in Leningrad (Now again named St. Petersburg).
After graduating in 1963 from the history department of Leningrad State University, he worked in the tourism industry. Since 1965 he worked at the Peterhof State Museum-Reserve as chief curator, and after 9 years became the general director (1974-2008).

With his personal participation and under his leadership, the Grand Cascade, the palaces of the Lower Park: Monplaisir and Marley Palaces - in Alexandria park: the Gothic chapel and the Cottage Palace, in Strelna the Peter the Great Travel Palace, Tsaritsyn and Olgin pavilions on the islands of the Colonist Park, and other monuments lost during the war were restored. He did a tremendous job of creating interior displays at the Grand Peterhof Palace. In an effort to expand the tourist attractiveness of Peterhof, he initiated the creation of fundamentally new museums that reveal the history of the palace and park complex in a new way: he created the museums “Bathhouse of Monplaisir”, “Kitchen Building”, “Soap for Chevaliers”, “Special Pantry”, “Museum of Fountain Business”, “Museum of Playing Cards”, and the “Museum of the Benoit Family”.

He took great part in the process of reconstructing a unique lifting table in the Hermitage pavilion and creating the Labyrinth in the Lower Park. An exceptional contribution was made by him to the multifaceted collecting activities to expand museum funds. Under Znamenov, over four decades, the museum collection of Peterhof grew almost 40 times.

After a stroke, he had to slow down and in 2009, by Decree of the Ministry of Culture of the Russian Federation, Znamenov was appointed President of the Peterhof Museum-Reserve.

He was a Member of the World Club of St. Petersburg since 1995. Honorary Citizen of Peterhof (1996). Member of the Presidium of the Russian Museum Committee (ICOM), President of the St. Petersburg ICOM Foundation. He was a member of the Council under the President of the Russian Federation for Culture and Art (2006-2011).

Member of the Councils for the Preservation of Cultural Heritage under the Government of St. Petersburg and the Ministry of Culture of the Russian Federation, art critic Mikhail Milchik commented on the news about the death of the president of the Peterhof Museum-Reserve Vadim Znamenov. According to him, this is a very big loss, and to a large extent - irreparable. Frustrated by the news, Milchik noted that he was one of the main creators of the Peterhof Museum, in the form in which it now exists, and was a unique person and specialist.
“This is one of the last museum workers of the old school, where knowledge is combined with love, where memory works like some kind of giant inventory book,” Milchik emphasized. He said that Vadim Valentinovich knew Peterhof, like no one else.

Video - 1) https://tvkultura.ru/article/show/article_id/357290/
2) https://www.vesti.ru/doc.html?id=3244036

On February 28, in the Throne Hall of the Grand Peterhof Palace, a solemn farewell ceremony to Vadim Valentinovich Znamenov took place.
The dean of the Cathedral of the Holy Apostles Peter and Paul in Peterhof, Father Michael, held a funeral service.

The Governor of St. Petersburg, Alexander Beglov, on behalf of the city government expressed condolences and recalled the role of Znamenov in the museum. The leader at one time was able to bring to life Peterhof, which had been raked during the war.
“Vadim Valentinovich has given to Peterhof more than half a century. When he came here to work, many did not believe that the palaces, parks, fountains destroyed by the war, could be restored. But he did it,” the head of the city said.
The governor also noted that it was Znamenov who turned the museum into one of the most visited. Beglov recalled how his efforts transformed the museum in the year of the 300th anniversary of St. Petersburg.
“There were excellent reviews from the heads of state who visited Peterhof. They saw how strong Russia is, that it remembers and preserves its history. And this is the merit of Vadim Valentinovich” said Alexander Beglov.




Hundreds of people, including representatives of the city administration, colleagues from St. Petersburg and Moscow museums, family members, friends, residents of Peterhof came to say goodbye to Vadim Valentinovich, who devoted his whole life to the Peterhof Museum-Reserve.
General Director of the GMF Peterhof Elena Kalnitskaya appealed to the governor with a request. She proposed to name one of the streets of Peterhof in honor of the deceased president of the museum.

Video - https://tvkultura.ru/article/show/article_id/357535/

He was buried at the Babigonsky cemetery of Peterhof.



Tatiana Fabergé, an exceptional woman - Eternal Memory!

By Guy Mettan

Thursday, February 13, Tatiana Fabergé left us, three weeks before her 90th birthday, in her home in Versonnex. For those who have known this vibrant, hyperactive woman who did not have her tongue in her pocket, a great page in Russian and Geneva history is being turned.

Born in Geneva on March 7, 1930, Tania was the great-granddaughter of Pierre-Karl Fabergé, the founder of the prestigious Russian jewelry house known for the famous eggs that Tsars Alexander III and Nicholas II offered to their wives for Easter, and she was the last member of the family to bear this prestigious name.

After a few years as a translator for the ICRC, notably in Beirut, she returned to Geneva where she became head of the newly founded CERN secretariat. She will work there 38 years, from 1957 to 1995, rubbing shoulders with the gratin of contemporary physics and the many Nobel Prize winners who make the trip to Geneva, marking the spirits with hers humor, her sense of friendship and her strong character of rebellious woman.

Throughout these years, she continued to be interested in jewelry, completing her training and studies on the history of the house Fabergé, nationalized by the Bolsheviks after the Revolution of 1917. In fifty years, she would have participated in the writing of a dozen books and an encyclopedia (published by Slatkin editions) which are authoritative on the subject. In 1996, on the occasion of the 150th anniversary of the foundation of the brand, she created in Geneva a Foundation in memory of Pierre-Karl Fabergé with the help of other branches of the family and the assistance of Valentin Skurlov, the best expert in Fabergé, foundation of which she will assume the honorary presidency until today.

Between small and big history, between the enormous Russian space and the Geneva exigencies, Tania will have lived and survived all the turbulence of the last century, from greatness to misery, from communism to capitalism, ensuring the dynasty of the Fabergé its place in local history and that of applied arts. The brand itself has suffered many vicissitudes, bought and resold several times (it is now in the hands of a British diamond company), known many speculators and false friends, generated many copies and fakes who sometimes cover the auctions. But the interest it arouses has never wavered. Today, in addition to the works, Fabergé remains present in London and especially in Saint-Petersburg, which erected a statue to him and which, above all, houses the Fabergé Museum which Viktor Vekselberg opened in 2013 to present the pieces from his collection.



Tania disappeared; the work continues to live its life.

A double-headed eagle was consecrated in the Kazan cathedral for a monument to officers and soldiers of the Russian imperial army

On the anniversary of the beginning of the Ice (1st Kuban) campaign, in St. Petersburg a monument to the soldiers of the Russian Imperial Army was consecrated.







With the blessing of the Metropolitan of St. Petersburg and Ladoga Varsanuphius, on Saturday, February 22, 2020, the dean of the Kazan Cathedral Archpriest Andrei Gerasimov made a memorial service for officers and soldiers of the Russian Imperial Army, and also consecrated a double-headed eagle - the top of the monument to be installed near the cathedral in the name of the icon of the Blessed Virgin Mary “Recovery of the Dead” in Los Angeles (California, USA) in memory of soldiers and officers who found their rest in cemeteries in California.





The eagle was made by the Sochi representative of the Russian Imperial Union-Order at the request of the representative of the Union-Order on the West Coast of the United States and is made in a unique technique: each feather is forged separately and assembled into a single composition.

The memorial service for the consecration of the double-headed eagle, the top of the monument to officers and soldiers of the Russian Imperial Army, was attended by the scout squad "St. Petersburg" (North-West Department of the FESR, Russia). It is noteworthy that on the same day the squad, which this year marks a significant date - 110 years since the founding of the squad, already in the morning in the Mikhailovsky Garden began to celebrate its birthday. In this regard, after the consecration of the eagle, a festive program for scouts continued in the lower room of the Kazan Cathedral.

In Crimea, the love of Nicholas II and Alexandra Feodorovna will be immortalized

In Alushta, Crimea, in October 2020, a monument to these historical figures will be erected at the site of the historic meeting of Tsarevich Nicholas Alexandrovich with his bride, Princess Alice of Hesse-Darmstadt, told the chairman of the supervisory board of the Interregional public organization "Russian Unity" Elena Aksenova.

The idea to establish a sculpture arose among Alushta social activists who honor the history of the peninsula and their hometown. “In April 1894, Nicholas’ engagement was announced with Alice. When it became clear that the Tsarevich’s father Emperor Alexander III was in serious condition and could not leave his estate in Livadia, Alice was invited to the Crimea. There she received a blessing from the dying Emperor", - explained the head of Russian Unity in Crimea. The meeting of the future reigning spouses took place on October 10, 1894 in Alushta at the "Dove" cottage, where Alice stopped on the way to the Romanov estate in Livadia. It is planned to install a sculpture in Alushta on this date.

According to Aksenova, the main significance of the project is the popularization of history. "The idea came up to erect a monument to Nicholas II and his wife not as the Emperor and Empress, but as young people, to give them a different shade. Near the Golubev’s house is a registry office. The monument will be a message to the young generation, to young people who want to create families".



Проект памятника, посвященного первой встрече в Крыму Цесаревича Николая Александровича и его невесты Алисы Гессен-Дармштадтской

Among the five sculpture projects submitted for the competition, the idea of the spouses Irina Makarova and Maxim Bataev was chosen. The new city monument will capture four people: the young Nicholas II and Alice of Hesse-Darmstadt and the uncle of Nicholas, Grand Duke Sergei Alexandrovich and his wife Elizabeth Feodorovna, Alice's older sister. “The uniqueness of the sculpture is that all four people died tragically, three of them canonized by the Orthodox Church: Nicholas II, Alexandra Feodorovna and Elizabeth Feodorovna. This is a real human story,” said the author of the project Maxim Bataev. The length of the pedestal is four meters, the height is five meters.

About 18.5 million roubles will be required for the installation of the monument in Alushta. This was announced by the project manager, vice president of the St. Basil the Great Foundation, Mikhail Wilter. “The cost according to preliminary data is about 18.5 million roubles. This allows for four bronze sculptures, a granite pedestal, an arch. We expect this project to be implemented in 2020. For implementation, we will announce the All-Russian fundraising for the monument. Part of the funds will come from the Saint Basil the Great Charitable Foundation. We hope that Crimeans will also take part in this process,” Wilter told.

“Our composition is not simple. Four participants are depicted - this is the couple herself, Nicholas and Princess Alix), her sister Elizabeth (Ella) and her husband Sergei Alexandrovich. They are all participants in this particular meeting. The arch unites two loving hearts - Nicholas and Alix, and is also crowned with an Orthodox cross. I would like the monument to be consecrated, so that you can approach, even baptize, as they are saints. Newlyweds can come to them, come up, take pictures” said one of the sculptors participating in the project, Irina Makarova.

Now, at the meeting place of the Imperial Family is the Alushta Central library. They are planning to erect the monument in its yard. The adjacent territory will be improved and cypresses will be planted.

Video - https://youtu.be/TRwtfIQKNJo



The Tsarevich Alexei and Grand Duchess Maria burial-case continues

Nothing new!

There have not been published any new results of the Investigation Committee or any information of how the case is progressing.



A sculpture of Emperor Peter the Great will be installed on the territory of the residential complex "Petrovsky Park"

February 20th. INTERFAX REAL ESTATE - The company RG-Development on the territory of the residential complex of business class Petrovsky Park will establish a sculptural composition to Peter I by the President of the Russian Academy of Arts Zurab Tsereteli, the company said.



In 2022, Russia will celebrate the 350th anniversary of the birth of the first All-Russian Emperor Peter I according to the Decree of the President of the Russian Federation V.V. Putin, signed on October 25, 2018. The reformer and enlightener, who radically changed the face of the state, selflessly devoted to Russia, Peter the Great is still for posterity a vivid example of serving his Fatherland.

In order to preserve the memory of the outstanding ruler, to popularize his activities among the younger generation, the company decided to install the sculpture of Peter I by Zurab Konstantinovich Tsereteli. The sculptural composition is made in bronze. Its size is 5.6 meters.

“When creating this project, the team first of all thought about how to fit it carefully into the historical fabric of Moscow, how to create a project that will be modern without time, will become a landmark project in the capital. The historical environment was reflected in the color solutions of facades and design in the landscaped courtyard area will be recreated the atmosphere of the gardens of the time of Peter the Great and the sculptural composition of Peter I by Zurab Tsereteli will be placed. We are proud that he entrusted us with his work of art," - commented Tatiana Tikhonova, general director of" RG Development".

She added that the sculpture will be installed in the summer, most likely in July, as part of the project to improve the complex.
“This is our first “tenant” who will become the symbol and custodian of the complex. Maybe we will give him the whole floor so that he watches the comfort in the complex,” Tikhonova said.
She explained that a museum dedicated to the Russian Emperor might be created in the complex.
As architect Nikolai Shumakov added at a press conference, it’s good that such symbols and signs appear. “This should be the hallmark of our time,” he stressed.

The Orangery as part of “Own Dacha” of the Palace and Park Ensemble has been leased out under the “Rent per Rouble” program

The Committee for Property Relations of St. Petersburg reports that St. Petersburg State Institution “Property of St. Petersburg” held repeated biddings for the cultural heritage object “Orangery”, which is part of the “Own Dacha” Palace and Park Ensemble.



The auction took place on 01/29/2020. Bidding was carried out as part of the city-wide program for the preservation of the cultural heritage “Rouble per meter”.
3 participants fought for the right to rent the object. As a result, the value of the monument during the auction increased by 4.4 times. The auction was won by Moscow Investment and Construction Company JSC , which offered the highest monthly rental rate for the building - 55,068.75 roubles (with a starting price of 12,375 roubles).

Now, according to the results of the conclusion of the lease, the user will conduct measures for the restoration of the building and its adaptation to modern use for 7 years in agreement with the KGIOP. After the restoration of the monument, the user under the terms of the program will receive the right to a reduced rent in the amount of 1 rouble per 1 sq.m.

The Orangery is the third monument to be restored under the program.
The site near Peterhof, where "Own Dacha" Palace and Park Ensemble is located, at the beginning of the 18th century consisted of 6 different sites belonging to the close associates of Peter I: P.A. Ushakov, A.I. Rumyantsev, I.S. Potemkin and the Princes Dolgoruky.
In 1727, Prince A.G. Dolgorukov begins the construction of a stone "seaside manor" on one of his plots. The construction of the house had a political connotation, since the plots belonging to the Dolgoruky, on the east, bordered on the cottage of Emperor Peter II (former lands of A.I. Rumyantsev). After the death of the Emperor, Prince Dolgorukov is sent into exile, and all his property, including the “seaside manor”, is confiscated.

After Anna Ioannovna entered the throne, the site with an unfinished summer residence was transferred to the Archbishop of Veliky Novgorod and Velikiye Luki Feofan Prokopovich. Under him, not only the construction of the manor is being completed, but also work is underway to plan and lay out the adjacent territory, to establish a hydraulic system and hydraulic structures. After the death of the archbishop in 1736, the “seaside manor” passed into state ownership. In 1741, Tsarevna Elizabeth Petrovna became the new owner of this territory. With her, the "seaside manor" gets the name - "Her Imperial Majesty's Own seaside cottage." At the same time, the territory of the summer cottage in the western part is increasing due to the addition of part of the plot belonging to Peter II. From this time until the revolutionary events of 1917, the owners of the cottage are members of the Imperial family.

Since 1743, the Peterhof Palace Office, part of the Ministry of the Imperial Court, began to carry out repair and construction work. Under Elizabeth, “Own Cottage” was connected to the Peterhof Grand Palace by a road going from the new palace and called “Own Avenue”. Since 1765, the cottage was assigned to the Main Palace of Chancery. In the 1870s and the beginning of the 1900s, under the leadership of the architect A. Semenov, the repair of paths and bridges, office and utility buildings was carried out on the territory of the Own Cottage. During its existence, the territory of its Own Cottage has repeatedly changed its borders. The modern square is located in the mid-19th century. Of the many multi-time structures existing on its territory, most of it has not been preserved. However, in the

southeastern part of the park, behind the upper road, there are several utility buildings dating back to the middle of the 19th century.



In 1843, Nicholas I gave his own country house to his son and future heir to the throne, Alexander.
The construction by the project of A.I Shtakenschneider of a palace in the neo-baroque style started, with the preservation of the plan of the Elizabethan house. At the same time, work in the park was resumed: a landscape park project was being developed, Trinity Church was being built, dams and bridges were rebuilt, and a greenhouse was being built.
For the first time, the reconstruction of individual gardening facilities was proposed by the architect E. Gan, in connection with their dilapidation. In addition, he proposed expanding the territory of horticulture by reconstructing the greenhouse, which was also in the project of A. Shtakenschneider, as well as rebuilding all the sheds. However, this project was not approved, and the expansion of horticulture was refused. In 1862, the architect E. Gan presents a new project for the reconstruction of gardening, according to which the garden master's house with services stood out as a separate estate.

In the future, all gardening facilities will be rebuilt and reconstructed more than once. By this time, the gardening area will increase significantly due to the development of new sites located along Own Avenue. In connection with the systematic expansion of gardening, the number of greenhouses is also significantly increasing, which in turn will end with the creation of an expanded complex of special-purpose greenhouses. Since 1904, regular conversion of wooden greenhouses to concrete structures was carried out. By the end of the 19th century, there were 3 wooden greenhouses on the territory: universal (after 1901 - a greenhouse for cold plants); grape (after 1911 - flower) and plum. In 1901, under the leadership of architect A. Semenov, a complete reconstruction of the greenhouse complex began. As a result of the work carried out, the conservatory and flower greenhouse were rebuilt and expanded. Despite repeated reconstructions and rebuilding, the conservatory for cold plants remained wooden. By this time, the flower greenhouse had also become completely unusable. As a result of the reconstruction, a gable glass roof and an entrance vestibule at the eastern facade appeared.

In 1911, the architect of the Peterhof Palace Administration A.K. Minyaev developed a new project for the restructuring of the flower and drain greenhouse. The new building of the greenhouse was made of concrete, a single-pane glazed roof was installed on the south side, and a "blank" concrete wall in the north. The span of the glazed ceiling was about 7 meters, which required the introduction of additional internal metal supports. In 1913, a drainage greenhouse was erected on the territory. A wooden greenhouse on a stone foundation was built in 2 stages and the northern facade overlooked its own avenue. Currently, one brick one-storey building of a rectangular configuration has been preserved from the entire greenhouse complex.

After 1917, the Own Cottage was nationalized and became one of the Peterhof museums. Then it was the resting place of the party leadership. During the Great Patriotic War, the park and the palace were badly damaged and in 1954, in order to restore the monument, part of the territory was given to LISI. In 1960, the ensemble was taken under state protection, and since 2001 it has been recognized as an object of cultural heritage of federal significance.

Activities in Tsarskoye Selo

Shoes of Grand Duchess Maria Nikolaevna replenished the museum's collection
The Tsarskoye Selo Museum Reserve acquired at the Paris auction house Eric Caudron three items related by the family of Nicholas II and Empress Alexandra Feodorovna. The museum's collection was supplemented by the shoes of Grand Duchess Maria Nikolaevna, a photograph and a business card. Among the latest acquisitions is also a book from the library of Empress Maria Feodorovna, wife of Paul I, with her super ex libris.

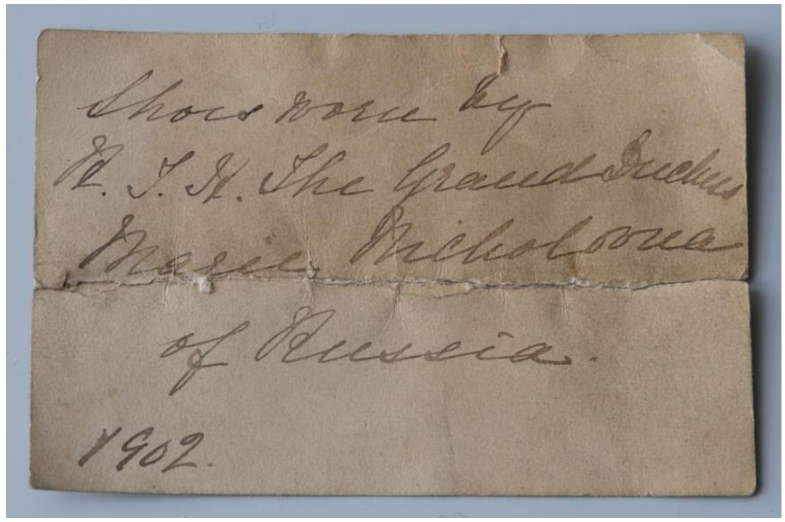


- The genuine things of the family of the last Russian Emperor are truly priceless for us. Their acquisition for the museum is one of the main priorities of collecting activities. And this is of particular importance in the year of opening after the restoration of the first interiors of the Alexander Palace: memorials recreate the spirit, atmosphere of a bygone era and always attract the attention of visitors," says Iraida Bott, deputy director for research.

Inside the shoes there is an embossed gold mark of the supplier of the Imperial court of the Henry Weiss shoe store (it was located on 56 Nevsky Prospect) and a double -headed eagle. Not only the photograph of the Princess in these shoes, but also the attached business card of Mrs. AH Makleod (Mrs. Alistair Macleod) helped to agree with the version of the shoes belonging to Grand Duchess Maria with handwritten inscription in English: "Shoes worn by HIH the Grand Duchess Marie Nicholaevna of Russia. 1902". Mrs. Macleod (née Gray Eager) was the sister of Margaret Eager (1863–1936), the Irish nanny of the Imperial daughters from 1898 to 1904.

- Shoes of the daughters of Nicholas II have so far been represented in our collection with one pair of shoes of the Grand Duchess Anastasia Nikolaevna - the museum acquired it in 2014. The State Hermitage collection has several pairs of shoes for girls from their infancy," says Ekaterina Potselueva, the curator of the collection of women's costumes.

The photographs that the museum has just bought at a Paris auction show the Grand Duchesses Tatiana and Maria. Maria Nikolaevna is dressed in a children's lace dress and shoes similar to those acquired. The photograph was taken at the Peterhof photo studio of Wolf Yasvoin in 1901.
Shoes, a photograph and a business card will be on display at the Alexander Palace after the completion of its restoration.



The museum acquired a book from the library of the Empress Maria Feodorovna, wife of Paul I, with her golden embossed super bookplate: Jean de Joinville. Memoires, ou Histoire de S. Louis IX. (Jean de Joinville (1224-1317). Memoirs, or History of St. Louis IX. (Londres et Paris, 1785).
The biography of the French King Louis Saint, compiled by his contemporary and closest adviser Jean de Joinville, is one of the most significant works of historical literature of the Middle Ages.
The libraries of Paul and Maria Feodorovna were distinguished not only by strict selection, but also by excellent design. “No other tsarist library was furnished with more artistic flair and love than these,” wrote an expert on book rarities Sergei Mukhin. Covered in red morocco, densely decorated with gold stamping, with a gold edging, the books of Paul and Maria Feodorovna had their own book signs. Paul has a gold-embossed Latin letter “P” in an ornamental oval or a monogram from two intertwined “PP”. Maria Feodorovna also had two super ex libris: one with the image of a double-headed eagle with three shields (Württemberg, Russian and Holstein emblems), the other was identical to the first, but the Holstein emblem was absent in it.
The personal library of Paul I and part of the books of Maria Feodorovna by order of Emperor Nicholas I from 1829 was stored in the status of a memorial library in special cabinets of the Alexander Palace, with the corresponding inscriptions attesting to their belonging. Nothing should have come out of these cabinets and mixed with the rest of the library. Since then, a tradition has been established to preserve in the Alexander Palace the book collections of the dead Emperors unchanged as memorials - this tradition was maintained until 1917. However, after the revolution, many copies of the memorial collection of Paul and his wife were sold out, the remaining volumes were moved to the Pavlovsk Palace.
“The book purchased at the auction thus marks the beginning of the replenishment of the collection that was once stored in Tsarskoye Selo,” says the curator of the Rare Book Fund, Irina Zaitseva.

What Catherine II read for the soul



The Tsarskoye Selo Museum-Reserve has published the book *Catherine II Room Library: Experience of Reconstruction*. This is the result of many years of work by Irina Zaitseva, the curator of the museum’s collection “Rare Book”. For the canonical image of the Empress, the reader will see a person - an enthusiastic researcher, a sensitive woman, a quivering grandmother, a carefree summer resident.
Irina Zaitseva discovered in the archives and for the first time published documents that made it possible to reconstruct Catherine's Room Library. Until recently, book scholars called this collection a myth, since neither its size, nor its composition, nor its location were known. Catherine did not have her own book signs or binding features, so her books are difficult to identify.

Among the documentary evidence presented - hand-written notes of the Empress with a list of the books she needed; the bookseller's accounts for the purchase of books "brought into the room" (that is, those ordered by her for the Room Library); several library inventories compiled in different years of the reign of Catherine. Documents disclose the composition of the collection, sources and dates of receipt of books, their cost, especially binding.



The extensive Hermitage Library of Catherine II is part of the imperial art collection. And the Empress' personal library (the hostess herself called it room or home) was formed in accordance with her personal tastes and basic needs.
- The personal library of Catherine II is of particular interest. Collected bit by bit, serving her as a working tool and reflecting her spiritual world, it reveals the essence of the owner more truthfully than subjective memoirs. The published catalog sometimes confirms, and sometimes refutes, the identity of the Empress' real and declared interests, tastes and passions," says Irina Zaitseva.
The Empress's home library totaled about 3 thousand volumes, one thousand of which were in her private apartments - in the Agate rooms of the Tsarskoye Selo residence. About a third were the classics of antiquity. A significant part is entertaining reading: 20 volumes of jokes, about 40 volumes of fairy tales. There were "peddling books" there (the so-called publications that peddlers were peddling along with daily goods), as well as frivolous novels.
- The specifics of this book collection is explained by the "summer residence" status. The collection of books stored in the office of the Winter Palace, on the contrary, was a library, characteristic not only of the ruler of a huge empire, but also of a historian," explains Irina Zaitseva.

The author presents Catherine II not only as a collector of books, but also as a reader, therefore, in addition to the bibliographic description, she quotes the Empress' statements about books (from her correspondence and other works). All three sections - archival documents, a joint catalog and the Empress' judgments - are interconnected by cross-references. The book was published by Dmitry Bulanin Publishing House with a circulation of 500 copies; it has 656 pages.
After the death of the Empress, her grandson Alexander I presented her book collection to the Tsarskoye Selo Lyceum. Shortly after 1917, by order of the Soviet government, the lyceum library was sent to Yekaterinburg, where the university was opened in 1920. In 1960s, part of the books of the 18th century was returned to the Lyceum. 99 volumes from the library of Catherine today are in the collections of the All-Russian Museum of A.S. Pushkin, the remaining surviving books are in Yekaterinburg.
The Tsarskoye Selo Museum Reserve has begun to recreate the library of Catherine II in the Agate Rooms - there will be replicas of her books there.

How Princess Fike went to Russia

On February 20, the Tsarskoye Selo Museum-Reserve opened a new exhibition in the building of the Duty Stable (Pushkin, Sadovaya St., 8). It is located in a small hall, which precedes the exhibition of court carriages from the museum collection (it has been working for visitors since February 21). This event is timed to the 275th anniversary of the arrival of the German Princess Augusta Sofia Frederic of Anhalt-Zerbst, the future Empress Catherine II, to Russia.

The exposition is dedicated to the journey made by the 14-year-old Princess Fike and her mother Johannes Elizabeth of Anhalt-Zerbst. In the winter of 1744, they went to Russia at the invitation of Empress Elizabeth Petrovna. The purpose of this trip was historical: the marriage with the Heir to the Russian throne, Grand Duke Peter Fedorovich (cousin of the bride, future Emperor Peter III), it took place in August 1745.



“This trip, really dangerous for women, especially nowadays, does not scare me. I made up my mind and firmly convinced that all this is done according to the will of Providence, I hope that Providence will help me overcome dangerous difficulties that many would not dare,” wrote the mother of the future Empress to Prussian King Frederick II.
Unexpected for the young Princess winter trip to her new homeland was full of difficulties. Having traveled more than 2.5 thousand miles, experiencing cold, overcoming bad roads, overnight stays in carriages and stops in unsettled inns, having survived the attack of robbers and a road accident, after 43 days the traveler safely reached the goal.
- We have created a vivid illustration of travel important in the context of the history of Tsarskoye Selo. Its route and details are set out in letters of the Princess mother, and in the personal memoirs of Empress Catherine II. It is absolutely logical that the story of the arrival in Russia now precedes the permanent exhibition “The Court Crew”. Among others, the personal carriages of Catherine the Great are presented. The new exposition will be the starting point for understanding the changes that have occurred in the Age of Enlightenment both in carriage business and in transport as a whole,” says Irina Bredikhina, curator of the Tsarskoye Selo collection of carriages.

The exhibition presents things that accompanied travelers in the era of wheeled transport. The decoration used quotes from the extensive correspondence of the mother of the Princess and personal memoirs of Catherine II, the work of artists of the XVIII century with portraits of the protagonists of this story, depicting cities, events and road scenes.



10000 - a bill for this amount was sent by the Russian Empress for the Princess's trip to Russia. Princess Sofia Augusta Frederika traveled 2525 miles with her mother and a small retinue. 10 people accompanied them on the trip: maid of honor, chamber junker, four maids, valet, several footmen and a cook.
43 days took the road from Zerbst to Moscow, through Pomerania, Prussia, Kurland, Russia.
The visitor learns about these and other details. Among the exhibited items of the XVIII century - French and Russian travel bags; kettle and cup (workshops in Guangzhou); snuffboxes, books, travel chest.
The exposition was created with the support of the Tsarskoye Selo Museum-Reserve Charity Fund.
The museum expresses its gratitude to the Zerbst city administration, the Zerbst Castle Support Fund and Dr. Reinhart Köppe (Germany) for the idea and the materials provided.

A "quick oil sketch of the last Tsesarevich - Alexei Romanov", by Tania Rivilis.

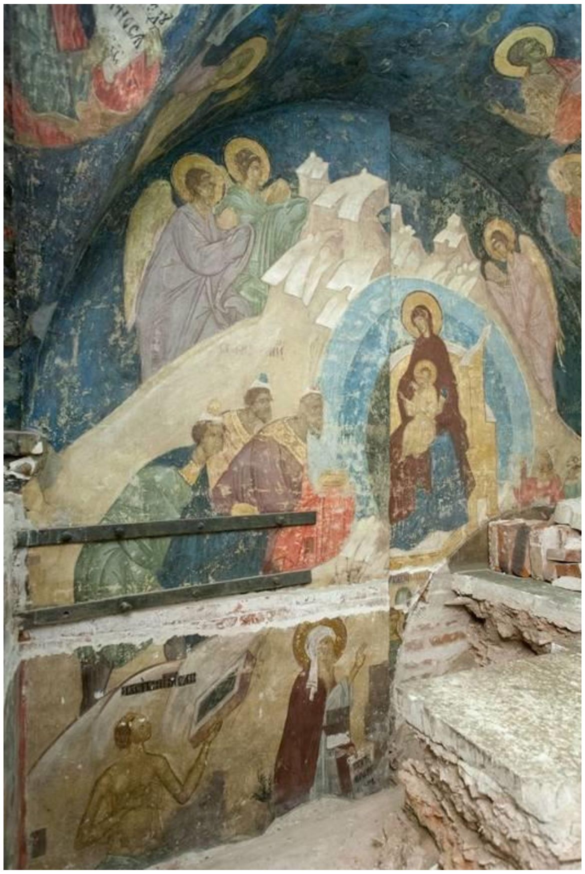


On 5 of February the exhibition "Empire and the Caucasus" was opened at the Museum of Decorative, Applied and Folk Art in Moscow. It presents weapons and uniforms of the 19th - early 20th centuries. In total - more than six hundred items. Many of them are exhibited for the first time.
The national Ingush costume and grandfather's belt are not accidental. Mustafa Ugurchiev keeps history and collects weapons.
"In our country, the elders of the clan were dressed in such Circassian belts. We still continue these traditions, but they don't go to Circassians now," explained collector Mustafa Ugurchiev.
There are items from fourteen state and private collections. Checkers, daggers, broadswords, powder flasks, uniforms and insignia - more than six hundred exhibits. The history in objects - after Georgia joined Russia in 1801 - this event is called the "point of no return." Having passed it, Russia inevitably began to expand its southern borders, growing in the Caucasus and the North Caucasus.
Great-grandsons of Hadji Murad from Dagestan are officers of the Russian army, he himself is a historian. From Makhachkala, he brought more than thirty items to the exhibition - personal hiking belongings of imam Shamil and the banner of Prince Baryatinsky, who captured the imam in Gunib in 1859. Previously, these things were stored in Moscow.
"In 1925, when a museum was being created in Dagestan, the young Soviet government made a request to Moscow, to the state museum fund. Surprisingly, three wagons full of these things arrived in Makhachkala," said the Deputy General Director of the National Museum of the Republic of Dagestan named after Tahoe - Godi Haji Murad Donogo.
The longest - as historians say about the Caucasian war. It was terribly disadvantageous in terms of economy, but the edge was then geopolitical. In the conflict with Persia and Turkey, the new territory of the Russian Empire - the Caucasus - became a necessity. It was the Caucasus that gave the beautiful commanders. The Russian army from scratch learned to fight in the mountains, to change strategy and tactics, weapons - to use checkers instead of sabers, long-barreled guns instead of carbines, it was in the Caucasus that daggers were firmly used, and Cossack units on photo portraits cannot be distinguished from the highlanders.
"Zaporizhzhya Cossacks, whom Catherine II relocated to the territory of Circassia, Krasnodar Territory. They did not assimilate, but they immediately took on the uniforms and weapons of the highlanders, and then gazyrs, drafts and daggers began to be made in Zlatoust for our army," explained the curator of the exhibition, Alexey Gnedovsky.
The loyalty of the peoples of the Caucasus, the Russian Empire conquered not only by weapons - His own Imperial Majesty's own convoy, where young people from noble mountain families served. The unit was entrusted with the most valuable thing - the life of the Tsar. They were awarded generously and at the end of their service life they were allowed to go home. However, not only them.
"There was such a tradition when a convoy, these specially selected Cossacks from the Terek and Kuban Cossack army, arrived to serve in St. Petersburg. First of all, they ordered such chests upholstered in tin, they were very heavy. And gradually this chest was filled with their things, spare uniforms, gifts from the Emperor, the Grand Duchesses and Princes," said the historian, writer Dmitry Klochkov.

The fighting in the Caucasus continued until 1864. Separate conflicts still occurred, but in general, peace was established on the territory. And weapons have become collectibles and an occasion to recall our common history.
Video - https://tvkultura.ru/article/show/article_id/356147/



Spring concert of Pavlovski's Balalajka orchestra in The Queen's Room, The Black Diamond
Søren Kierkegaards Plads 1, Copenhagen K, Denmark, on Saturday, March 28, 2020 at. 15:00.
Conductors: Peter Harbeck and Andy Sundstrøm. Soloists: Randi, Nina and Yuri Pavlovski, sang, Jannik Franck and Bjarke Houmann, prim balalajka. Concert expected to last 2½-3 hours incl. break.
Tickets can be purchased through the following link:
https://pavlovskis.nemtilmeld.dk/2 - or see more details during events on our website balalajka.dk/events. Ticket price18 years and over: DKK 200
Under 18 years: 100 kr. The seats are unnumbered.



New fragments of murals from the late 15th century were discovered during the restoration of the Assumption Cathedral in Moscow Kremlin. The frescoes found behind the iconostasis were shown to reporters. The discovered frescoes are almost one and a half centuries older than the main ensemble of church murals, which was created by decree of Tsar Mikhail Romanov in 1643. Frescoes of the late XV - early XVI centuries in Russia are very few preserved, so the find in the Assumption Cathedral is of great importance.
“The floor was opened, and those frescoes that no one had seen since the 1670s were discovered. They were not updated, they were not restored. Their color, their iconography has been preserved as it was seen by St. Metropolitan Macarius, as it was seen by Patriarch Nikon,” said Andrei Batalov, deputy director general of the Moscow Kremlin Museums.
The Assumption Cathedral is the main church of the Moscow Kremlin. There rulers were crowned, metropolitans and patriarchs were elected. The last time it was restored in the 70s of the last century. The current restoration is planned to be completed in 2023. Restorers remove soot and dirt from walls, close cracks, strengthens soil and a paint layer. The cathedral is not closed at this time; access is limited only to those areas where restorers are currently working.
“We have begun the restoration of all the frescoes. We do it in stages. Now we are standing near the scaffolding that is in this part of the cathedral. Restoration is not only that we eliminate cracks, remove dirt, but also that we are replacing obsolete engineering communications with new ones,” added Elena Gagarina, Director General of the Moscow Kremlin Museums.
Video - https://tvkultura.ru/article/show/article_id/356131/

The Lendok Film Studio is releasing a film about the family of the last Russian Emperor. The premiere was held on February 22.



The main characters of the film "Blank Pages" directed by Maria Popritsak will be the children of Nicholas II, who in the first person will share their experiences, reflected in diaries and letters.
The author studied these documents, as well as personal photographs, in the Russian State Archives and in foreign sources. Maria tried to make a story about the life and death of the heirs of the Russian Empire, taking as a basis for the plot the relationship between the Grand Duchesses and the Tsarevich, simple human troubles, joys and hopes.
The picture is also based on the emotions described by the royal daughters in their diaries. First, they talk about the happy moment of meeting the officers, and then about the poor health of the mother and the attack of her brother.
There will be no comments from historians, only direct speech, chronicle, genuine photographs and documents. The reconstruction used by Maria Popritsak will appeal to the modern viewer and his emotions. After all, the closer you understand and accept the lives of these people, the deeper their tragedy is felt.
Video - https://www.ntv.ru/novosti/2295624/

In St Petersburg a portrait of Empress Anna Ioannovna appeared.



Every day Petersburg proves that it is a cultural capital, home to many people who love art and creativity. On the eve of a new graffiti appeared in Radishchev Lane, and not just some kind of meaningless inscription with a spray, but a fresco that depicts a portrait of Empress Anna Ioannovna.
The portrait probably appeared on the Empress's birthday - February 7th. Now everyone, walking along the lane, can admire the exact copy of the work of 1730 by the artist Louis Karavak, which adorns the Tretyakov Gallery.
In addition, for the most curious, the artist left a brief reference about the Empress, as well as a QR code, when you click on it, a Wikipedia page about Anna Ioannovna will open.

The exhibition "History of the Guards Crew" was opened in St. Petersburg Central Naval Museum named after Peter the Great.
It is dedicated to the 310th anniversary of the Court Rowing Team and the 210th anniversary of the Guards crew. Details were reported by the press service of the Ministry of Defence of the Russian Federation. The exhibition was organized by the Russian State Archive of the Navy, the Peterhof State Museum Reserve and the Central Naval Museum.
In 1710 Peter I created the "Court rowing team", which became the prototype of the Guards crew. From the middle of the eighteenth century there was a team of court rowers of the palace department and

crews of court yachts, which were joined in 1797. Later, on February 16, 1810, Emperor Alexander I formed the Naval Guard Crew, which later became famous in many battles.

A collection of paintings owned by Grand Duke Nicholas Konstantinovich will return to his palace in the center of Tashkent in its original form, the correspondent of Podrobno.uz reports with reference to the head of the department for the development of museums of the Ministry of Culture Shahlo Abdullayev.



According to her, until recently, the palace was on the balance of the Tashkent city Hokimiyat, but two weeks ago, when all the documents were drawn up, this building was transferred to the Ministry of Culture.
"Now there is a major overhaul, and then a complete restoration. In the future, there will be a collection of works by Grand Duke Romanov. It will be transferred from the funds of the State Museum of Art of Uzbekistan," she said.
The reconstruction of this museum and this palace was entrusted to the Fund for the Development of Culture and Art under the Ministry of Culture of Uzbekistan in conjunction with the Office for the Development of Museums.
"We work together and things are going, we want to do everything possible to carry out the reconstruction in accordance with all the highest modern requirements," she said.

Elle Fanning to Star as Catherine the Great. Catherine the Great is having a moment. Less than a year after Helen Mirren played the iconic Russian Empress in HBO's miniseries Catherine the Great, Elle Fanning is set to portray the monarch - albeit in a very different way. Here's what we know about The Great, Hulu's upcoming series about Catherine the Great's rise to power.



Hoult plays Catherine's ill-fated husband, Peter (later known as Tsar Peter III). The actor described his character, per Deadline, as someone who "follows in Peter the Great's footsteps, living in his father's shadow, and he has Freudian issues with his mother. He wants to have fun, make an heir and be loved. He's trying to better himself, but he can't."
The Great comes from Tony McNamara, the screenwriter of The Favourite, an anachronistic, award-winning, and extremely funny 2019 film. So, if HBO's Catherine the Great was a sober-minded exploration of how the empress reshaped her country, The Great will be... not that.
"On one level, she's Catherine the Great, who marries [the son of] Peter the Great, and that's a big story," McNamara said at TCA, per IndieWire. "On another level that's quite contemporary, it's about a woman who marries the wrong person and then has to go, 'What do I do? Do I kill him?'"
And while The Great is based in history, it's not preoccupied with the details. "We pride ourselves on not being historically accurate, so there is room to experiment," Fanning said.
The series will debut on Hulu on May 15.

The Peter the Great Museum of Anthropology and Ethnography (the Kunstkamera) in St. Petersburg is lending shaman headdresses, kaftan tunics, tambourines and masks to a major exhibition in London. The items collected during numerous Arctic expeditions will be part of the Arctic Culture and Climate exhibition at the British Museum. Many of these exhibits from the Kunstkamera will go on display abroad for the first time.

The exhibition, which will open in late May and run until late August, is devoted to the history of Arctic development, the indigenous cultures and the problem of climate change. In all, 43 exhibits have been selected from the Kunstkamera collection for the event.

"The British Museum invited us to take part in this fascinating exhibition. It is a meaningful project for us, if only because we can do more than just show Kunstkamera exhibits at a world-famous museum. The theme of this exhibition is quite relevant as well, because global warming and the Arctic are among some of the top research topics for us at the moment. It was with great interest that we wrote several articles for the exhibition catalogue and compiled comments and opinions for the items we are sending to London. Some of them demonstrate that global warming and other kinds of climate change are nothing new for the Arctic. For example, a Nenets (Samoyed) myth goes that a flood or deluge hits the earth every 2,000 years, destroying civilization, after which the world is recreated and exists for another 2,000 years," Kunstkamera Director Andrei Golovnyov explained speaking about the joint project with the British Museum.

Other exhibits to be shown in London include archaeological finds from excavations at the Ust-Poluy sanctuary on the Yamal Peninsula, which are believed to be around 2,000 years old, and four ornamental panels created by Nikolai Shakhov, a self-taught artist who lived in the Tobolsk Governorate (Province) in the 1830s-1840s.

The exhibition "Amber Room and other projects. Secrets of restoration" will be held at the All-Russian Museum of Decorative Arts from March 6 to May 31, 2020, the museum’s press service tells. “The exhibition will feature over 100 unique exhibits, including replicas of fragments of the Amber Room, scientific reconstructions of amber objects, samples of silk and lapis lazuli in the Lyon Hall, jewelry stone plastic, a magnificent malachite vase and furniture in the style of Louis XIV, modern and art deco. All of them are made of various materials using a variety of techniques," the press service said.

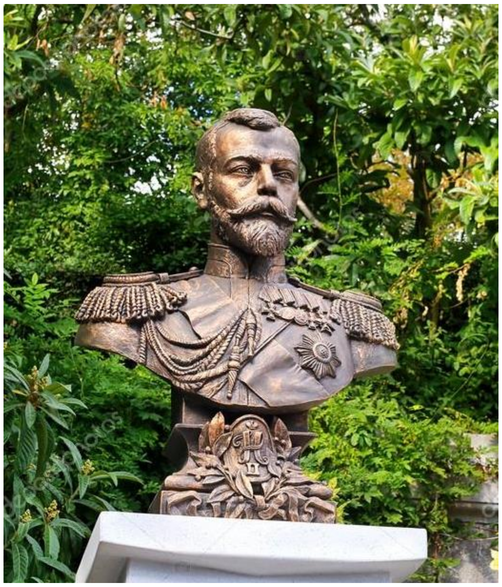


The museum notes that the masters of the Tsarskoye Selo Amber Workshop will for the first time demonstrate their achievements in the capital. Visitors will learn not only about the work of restorers on historical projects, but also see their contemporary creative work.

The Amber Room is a gift from the Prussian King Frederick William I to Peter the Great. Its parts were transported to St. Petersburg in 1717. Under Empress Elizabeth Petrovna, the architect Bartolomeo Rastrelli added gilded carvings, mirrors and mosaic paintings of agate and jasper to the cabinet. During the Second World War, it was taken out by the Nazis during the occupation of Pushkin city, in the territory of which the former Tsarskoye Selo residence of Russian Emperors is located.

The room was repeatedly searched, in particular, in the Polish city Mamerki in the north-east of the country.

The amber interior was restored by Russian craftsmen in the Catherine Palace of Tsarskoye Selo on the occasion of the 300th anniversary of St. Petersburg and opened on May 31, 2003. It was recreated from preserved historical images from amber, delivered from Kaliningrad. Six tons of selected amber and almost $ 8 million were spent on this work. The work on reconstructing the amber cabinet lasted about 25 years.



Donations are collected for a Nicholas II monument in Kovdor. Metropolitan Mitrofan of Murmansk and Monchegorsk allowed organizing of a collection of donations for the erection of a monument to the Russian Emperor Nicholas II near the Holy Assumption Church in Kovdor.
The clergy noted that the sculpture workshop of the project "Alley of Russian Glory" supported this idea - to donate a bronze bust of the Emperor at no cost. On the social network "Vkontakte" in the church group, half of the fundraising has been completed, but still need to collect 70 thousand roubles to the pedestal for the bust itself.
Recall that a monument is also being made for Murmansk, but it is dedicated to the soldiers of the Polar Division. The sculptor is currently in the workshop of the city of Smolensk, from where the monument will be delivered to the regional center and installed on an alley in the northern part of the Heroes-North Sea Avenue. A new monument is created with the money of citizens. More than 65 thousand roubles have already been collected for the monument at Theodorit Kola in Kandalaksha. In the fall of 2019, a monument to another Russian emperor, Alexander III, was erected in Polyarny.



In Pavlovsk, the Deer Bridge and the Music Station will be restored in 2020. Museum staff have already begun restoration of the berths at the Pink Pavilion Pond and the reconstruction of the Temple of Love.
The bridge in Pavlovsky Park lost its main decoration - four deer, about a century ago. Copies of the sculptures were found in Tashkent (Uzbekistan) in the palace of the nephew of Emperor Alexander II, Grand Duke Nikolas Konstantinovich. For the theft of diamonds from the salary, the icons deprived him of his inheritance and sent him into exile, to which the Grand Duke took paintings and sculptures, including deer, who stood in front of the palace in Strelna. They decorated the bridge in Pavlovsk.
"In fact, in the XIX century, these sculptures were quite common. Both in Europe and in Russia. In the landscape parks that are so close to nature, it seems to me that it looks very harmonious, "said Svetlana Feodorova, deputy director for the preservation of the Pavlovsky Park cultural heritage site.
Colleagues from Uzbekistan have already made copies of the two sculptures and sent them to the city on the Neva. Two more will be cast according to preserved iconography. Museum employees hope that the deer will return to the crossings this year.
It is difficult to answer exactly when the fountain located on the square in front of the Music Station will be restored. Documents are being prepared for the project.
Now the museum staff has begun the restoration of cast-iron berths at the Rose-Pavilion Pond. Once it connected the mainland with the island of Princess Liven, the teacher of the daughters of Paul I.
Also in Pavlovsk they plan to recreate the Temple of Love, built in honor of the wedding of the daughter of Emperor Grand Duchess Anna Pavlovna and the Prince of Orange. The building burned down at the beginning of the last century.

On February 21, the Elisabeth-Sergei Enlightenment Society held an interregional working meeting to perpetuate the memory of Grand Duke Mikhail Alexandrovich. Guests from the Perm Territory, Bryansk, Orel, and the Chechen Republic discussed the prospect of creating memorial rooms on the Imperial Route with the support of the Ministry of Culture of the Russian Federation and local administrations.
The meeting was attended by representatives of ministries and departments of culture, historians and archivists, experts in the field of tourism.
At the end of the meeting, its participants visited the exhibition "Empire and the Caucasus. Weapons, uniforms, military traditions of the 19th – early 20th centuries", which takes place in the All-Russian Museum of Decorative Arts. A separate exhibition hall is dedicated to the Wild Division, which was under the command of Grand Duke Mikhail Alexandrovich.





A video of Moscow in 1896 in color. Restored with neural networks 1896 Moscow footage taken in May by Charles Moisson from the Lumière company.
The video shows Tverskaya Street in Moscow and judging by what is captured on the frames, the recording was made a few days before the coronation of Emperor Nicholas II. This is evidenced by a ladder with which the workers set flags for the ceremony.
Video - https://youtu.be/6FN06Hf1iFk

Announcement of the upcoming exhibition "Tradition & Opulence: Easter in Imperial Russia" to open on April 7th, 2020 at the Museum of Russian Icons in Clinton, Mass. USA. Co-curators are Karen Kettering and Dmitry Gurevich, working closely with the stellar staff of MoRI, including Kent Russell and Laura Garrity-Arquitt.



Tradition & Opulence: Easter in Imperial Russia

April 7 – August 7, 2020

No country is better known for its Easter eggs than Russia. Each year, Russia's greatest jewelers, artists, icon painters, and craft persons were called upon to create new egg designs in every medium for the most important of the Orthodox Christian feasts.

This exhibition, of almost 200 objects, will explore the symbolism of the egg and Easter in Imperial Russia through the art and objects made to celebrate the religious holiday and the important role that imagery played throughout the entire year. It will include works from the firm of Fabergé and its competitors as well as designs by prominent artists and icon painters.

Image: Purpurine egg from the McFerrin Collection

Tradition & Opulence: Easter in Imperial Russia, an exhibition of nearly 200 objects, will recreate the splendor of Easter celebrations during the last days of the Tsars. No country is better known for its Easter eggs than Russia. From the jewelled creations of Fabergé to humble wood carvings, the nation's greatest artists, icon painters, jewellers, and artisans have created imaginative egg designs in every medium for the most important of the Orthodox Christian feasts.
Easter (Paskha), the "feast of feasts," celebrates the Resurrection of Christ, one of the foundations of Christian belief, as well as the promise of mankind's redemption. During the Romanov Era, this annual springtime holiday was celebrated with the lavish decoration and exchange of numerous and elaborately decorated eggs.
Tradition & Opulence gathers an unprecedented selection of 19th- and early 20th-century material culture related to Russian Easter celebrations, including icons and works by Fabergé, Ovchinnikov, Grachev, Denisov-Uralsky, the Russian Imperial Porcelain Manufactory, Kuznetsov, and Gardner, as

well as ephemera and graphic works on the Easter theme. All of these objects were created and gifted in celebration of Easter, the festival of renewal and resurrection and remain connected by a common chronology, a time when tumultuous change was roiling just beneath the surface of Russian society.

"The waning decades of the Romanov dynasty saw a world of opulence and splendour. All the ceremony, pomp, and magnificence of the era awaits the visitor to this exhibition. But to only look at the glittering surface of these objects is to lose much of the rich and resonant texture of this fascinating and precarious period in Russian history," says MoRI Director Kent Russell.

"At the time when most of these objects were made, Russia was on the edge of World War I," Russell continues. "Industrialization and the resulting growth of the prosperous urban, mercantile classes was engendering a period of rapid change and modernization. While the Imperial Court and the aristocracy held tenuous sway, seismic changes were taking place. The Romanov monarchy and the Orthodox Church were the anchors that held Russian society together, but both would be shaken to their core in the first quarter of the twentieth century. Religion and State were inextricably intertwined. This social, religious, and political milieu is the backdrop for the unique objects in this exhibition."

The Russian Easter egg tradition dates back to pre-Christian times when people saw eggs as symbols of fertility and renewal. When Russian Orthodoxy was adopted, eggs became a central motif of Christian symbolism. Easter was celebrated with religious services, public processions with icons, exchanges of gifts, and feasting. By the 19th century, the egg's mystical symbolism and decorative potential was fully exploited by Russian artists and artisans.

Russian Tsars Alexander III and Nicholas II began the tradition of commissioning fantastical and whimsical eggs to be presented as gifts to members of their family. Made of precious metals or stones and encrusted with jewels or decorated with enamel work, these eggs display a craftsmanship, value, and rarity that increases the mystery and romanticism that surrounds them.

An illustrated catalogue will be available.

Gala evening in honor of the 175th anniversary of sovereign Alexander III in Moscow.

The program includes reports by Russian scientists, poems and songs of Russian poets and, of course, many good Russian books!

The evening will take place on March 21 at 17.00 in the N.V. House-Museum Gogol on Nikitsky Boulevard 7A, Moscow.

Free admission! We are waiting for all like-minded people.

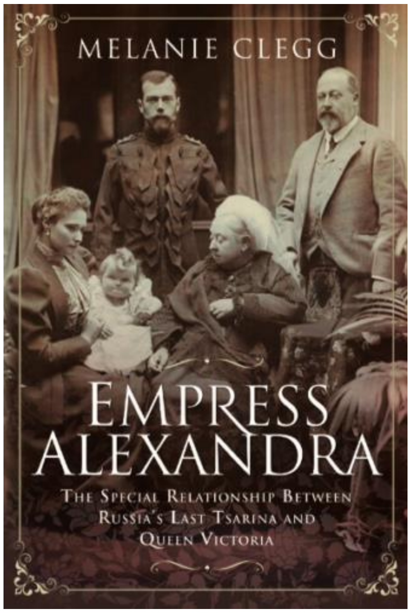


On march 7, 8 and 9, the Gatchina museum will celebrate the 175th anniversary of the birth of Emperor Alexander III.

"In the ceremonial halls of the Gatchina Palace, the stats lady of the Empress Maria Fedorovna, drawn into a strict corset, will tell about the etiquette of the Court, intricate dresses and hairstyles of the 18th century. Guests will learn how to cook blush and whitewash, why cologne is especially useful for brunettes and how to achieve whiteness of shoulders and neck. Then, in the rooms behind the Greek Gallery, the graceful maid of honor of Her Majesty Empress Alexandra Feodorovna will tell the secrets of female beauty of the nineteenth century.

The program will end at the exposition “Living Rooms of the Family of Emperor Alexander III”, where employees of the Imperial Court will tell about everyday life in the palace at the end of the 19th century.

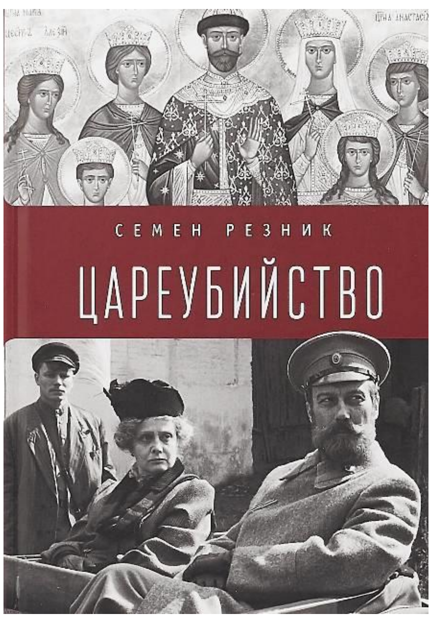
"The Third Day we drink the health of Your Majesty." The living rooms of the Imperial family in the Arsenal square will be filled with life: guests will be honored to attend the reception of His Majesty the Emperor and Her Majesty the Empress, and the servants of the Imperial court - a maid, chamber jungfer and photographer - will tell how the life of the august owners in Gatchina Palace passed at the end of the XIX century.



Empress Alexandra - the special relationship between Russia's last Tsarina and Queen Victoria

My book about the fascinating relationship between Queen Victoria and her granddaughter Empress Alexandra is due to be published by @penswordbooks at the end of June and is available to pre-order now from Amazon.

By Melanie Clegg - Aka Mélanie Dangereuse Clegane and "mmeguillotine".



Regicide. Nicholas II: Life, Death, Posthumous fate.

This book by *Semyon Reznik* was written on the centenary of the execution of the Imperial Family.
It traced the thousand-year-old drama of the Russian autocracy, with its fierce struggle for power, a struggle without rules, coups, murders of kings, successor successors, and candidates for the throne. In this context, the reign of Nicholas II, including his tragic ending, with all its uniqueness, is largely a repetition of the past.
But completely unprecedented is the posthumous fate of Nicholas II and the entire August Family.

The book tells about how and why Nicholas II was ousted from the throne, about what preceded the execution of the Imperial Family, about the execution, about the cowardly and stupid throwing of executioners in attempts to cover up the traces of crime. About the awkward “investigation” of regicide by investigator Sokolov under the leadership of General Diterichs. About the ridiculous political games around the defunct throne in the circle of the surviving relatives of the king. About impostors and impostors, playing the roles of the miraculously saved Tsarevich Alexei and the miraculously saved Anastasia.

The search for the burial of the Imperial Family, crowned with success, which has been kept secret for more than ten years, is full of exciting drama. No less dramatic is the history of the identification of the "Yekaterinburg remains." Almost a quarter of a century ago, by the joint efforts of scientists of various specialties and different countries, using the traditional and latest molecular genetic methods, the remains of the Emperor, the Empress, their three daughters, and also four servants who shared their fate were identified. After that, the results of scientific examination were repeatedly checked, refined and confirmed with certainty, leaving no room for reasonable doubt (without reasonable doubt).

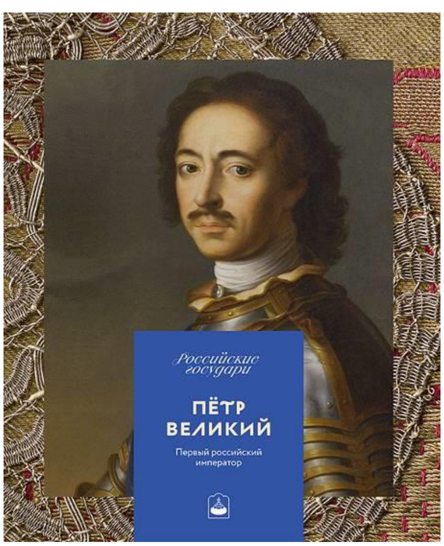
And then the remains of two persons who were absent in the main burial place were found and identified: Tsarevich Alexei and Grand Duchess Maria.



However, influential circles of Russian national patriots do not get along with science. The Church recognized Nicholas II and all members of the August Family as holy martyrs , and their “relics” remain restless. The masters “disagree” with the fact that these remains are imperial, and refuse to bury them with proper honors. Just as the Catholic Inquisition didn’t want to admit that “it is still turning,” the current rulers of Russian Orthodoxy refuse to recognize the authenticity of the “Yekaterinburg remains”. The confrontation of science and religion in the XXI century reached the same high intensity as it was in the age of Giordano Bruno and Galileo.

Who could have come up with such sharp plot twists that are connected with life, death and the posthumous fate of the last Russian Tsar? No one. The goddess of history, Clio is more generous in inventing exciting stories than Canon Doyle, Agatha Christie, and other classics of the detective genre.

Publisher: Aleteia, SPb. Hard cover. Pages: 356. ISBN: 978-5-907115-06-4



Peter the Great. The first Russian Emperor

The book by Dmitry Konstantinovich Valyavin is dedicated to the life and work of Peter the Great and their reflection in the exhibits of the Moscow Kremlin Museums. Particular attention is paid to Peter's childhood in the Moscow Kremlin, his marriage to the kingdom in 1682 and the beginning of independent rule in 1689, as well as the war with Sweden and the legacy of the first Russian Emperor. The rich illustrative material includes images of Peter's personal belongings, trophies of the Northern War, Russian medals of the 18th century and works of art of the Petrine era.

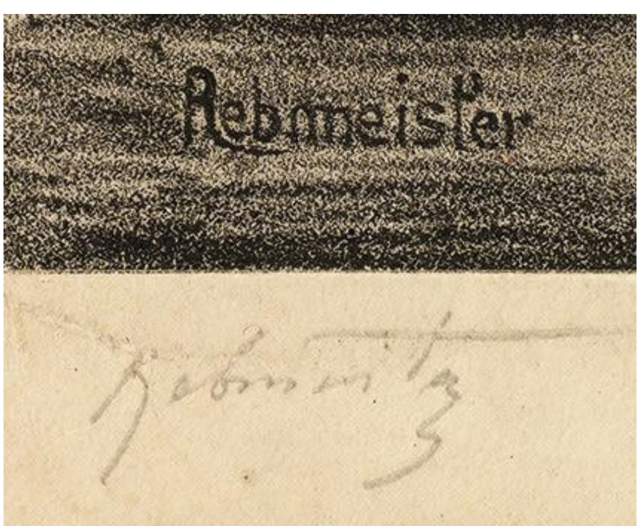
Publisher: Moscow Kremlin, Moscow. Hard cover. Pages: 119. ISBN: 978-5-88678-362-9



Litfund, Moscow, Russia, February 22

"Portrait of Nicholas II on horseback."
Unknown lithographer The beginning of the twentieth century.
Paper on paper, lithography, 44.5 × 32.5 cm.
The signature: “Rebnneister” is engraved in the lower left corner.
On the substrate is a lithographed remark (portrait of Alexander III), as well as the author’s signature with a pencil.
Start price: 15,000 Roubles







The Arc, Moscow, Russia, February 22

An appeal of the Supreme Commander Grand Duke Nicholas Nikolaevich Jr. to the Poles.
Start price: 1,000 Roubles



ВОЗЗВАНІЯ
ВЕРХОВНАГО ГЛАВНОКОМАНДУЮЩАГО.
КЪ ПОЛЯКАМЪ.

Поляки, пробилъ часъ, когда завѣтная мечта вашихъ отцовъ и дѣдовъ можетъ осуществиться.

Полтора вѣка тому назадъ живое тѣло Польши было растерзано на куски, но не умерла душа ея. Она жила надеждой, что наступитъ часъ воскресенія польскаго народа, братскаго примиренія его съ великой Россіей. Русскія войска несутъ вамъ благую вѣсть этого примиренія. Пусть сотрутся границы, разрѣзавшія на части польскій народъ. Да возсоединится онъ воедино подъ скипетромъ Русскаго Царя. Подъ скипетромъ этимъ возсоединится Польша, свободная въ своей вѣрѣ, въ языкѣ, въ самоуправленіи.

Одного ждетъ отъ васъ Россія: такого же уваженія къ правамъ тѣхъ національностей, съ которыми связала васъ исторія.

Съ открытымъ сердцемъ, съ братски протянутой рукой идетъ къ вамъ великая Россія. Она вѣритъ, что не заржавѣлъ мечъ, разившій врага при Грюнвальдѣ. Отъ береговъ Тихаго океана до сѣверныхъ морей движутся русскія рати.

Заря новой жизни занимается для васъ. Да возсіяетъ въ этой зарѣ знаменіе креста, символа страданія и воскресенія народовъ.

Верховный Главнокомандующій
Генералъ-Адъютантъ НИКОЛАЙ.

1-го (14-го) августа 1914 года.

Russian Enamel, Moscow, Russia, February 29

Plate from the "Golden Service" of Maria Feodorovna for the Gatchina Palace.
Russia, St. Petersburg, Imperial Porcelain Factory, the first half of the nineteenth century. China; overglaze painting, gilding, figures. Without stamp. Diameter - 24 cm.
Most of the Golden Service is exhibited in the Throne Hall of the Pavlovsk State Museum-Reserve (224 items, including 110 plates).

The golden service was ordered by Nicholas the First in April 1828 for the Gatchina Palace for the Empress Maria Feodorovna. It was supposed to be executed by the day of the Dowager Empress Maria Feodorovna's name day. The porcelain service consisted of a dining room and dessert pieces, was designed for 60 people and included initially 606 items. The sculptural decor was carried out under the direction of S.S. Pimenov with the participation of the model master A.I. Voronikhin, the paintings were supervised by the master A.S. Kanunnikov. Most items are unmarked. Subsequently, the service was supplemented with items to replace those lost until the beginning of the 20th century.
Estimated price: 75,000 р - 80,000 р



Osenat, Paris, France, March 1

An office watch "For faith and Fidelity" by Khlebnikov
Hallmarks: 84 and head of woman turned to the left, Khlebnikov under the double-headed eagle. Patek Philippe watch inside. Mechanism signed Patek Philippe Genève N79917 (accompanied by an extract from the archives of the Patek Philippe brand of March 20, 2015 which confirms the order of the watch in 1888 and its sale on August 9, 1889). The watch works. 12 x 6 x 7.5 cm., 439 g., Moscow, 1889.

The watch is made in the famous form of the helmet of the Life Guard, decorated with a large two-headed eagle in the imperial crown, sitting on the helmet. They have an overlay with the inscription “For faith and fidelity” made in colored enamel. The inscription on board "Handed from the hands of the Emperor." Presented in the original box made of wood and crocodile leather, blue velor inside. The box is decorated with a coat of arms of silver.

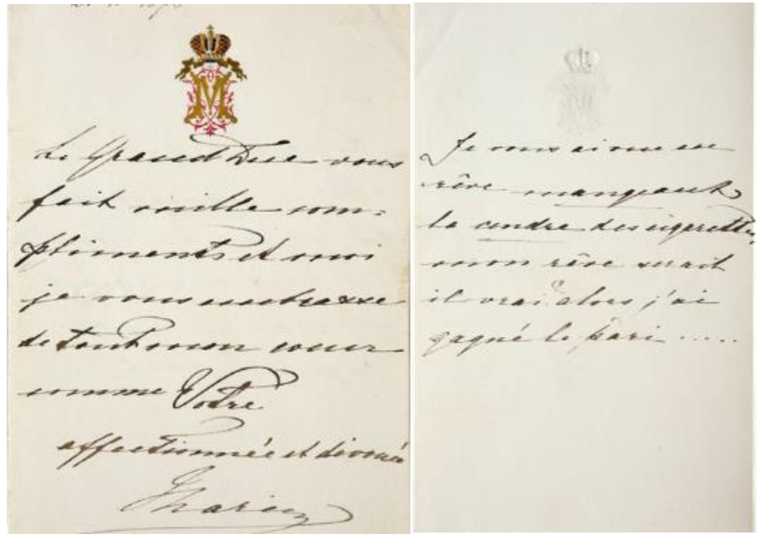
Ivan Khlebnikov is a jeweller who founded in 1871 in the Russian Empire one of the best jewellery ateliers in the country. Winner of various awards of international and Russian exhibitions. Supplier of the Court of His Imperial Majesty (since 1879). Supplier of the Court of the Kings of the Netherlands, Serbia, Montenegro and Denmark. He worked a lot in the Russian style, creating works in the most sophisticated jewellery techniques.
Estimated price: € 20,000 - € 25,000





Coutau-Bégarie, Paris, France, March 8

Maria Feodorovna, Empress of Russia, born Princess Dagmar of Denmark (1847-1928).
Autograph letter signed: "Maria", dated 1875, on letterheaded paper with the Empress' number under imperial crown. Text in Russian.
Estimate700 - 900 EUR

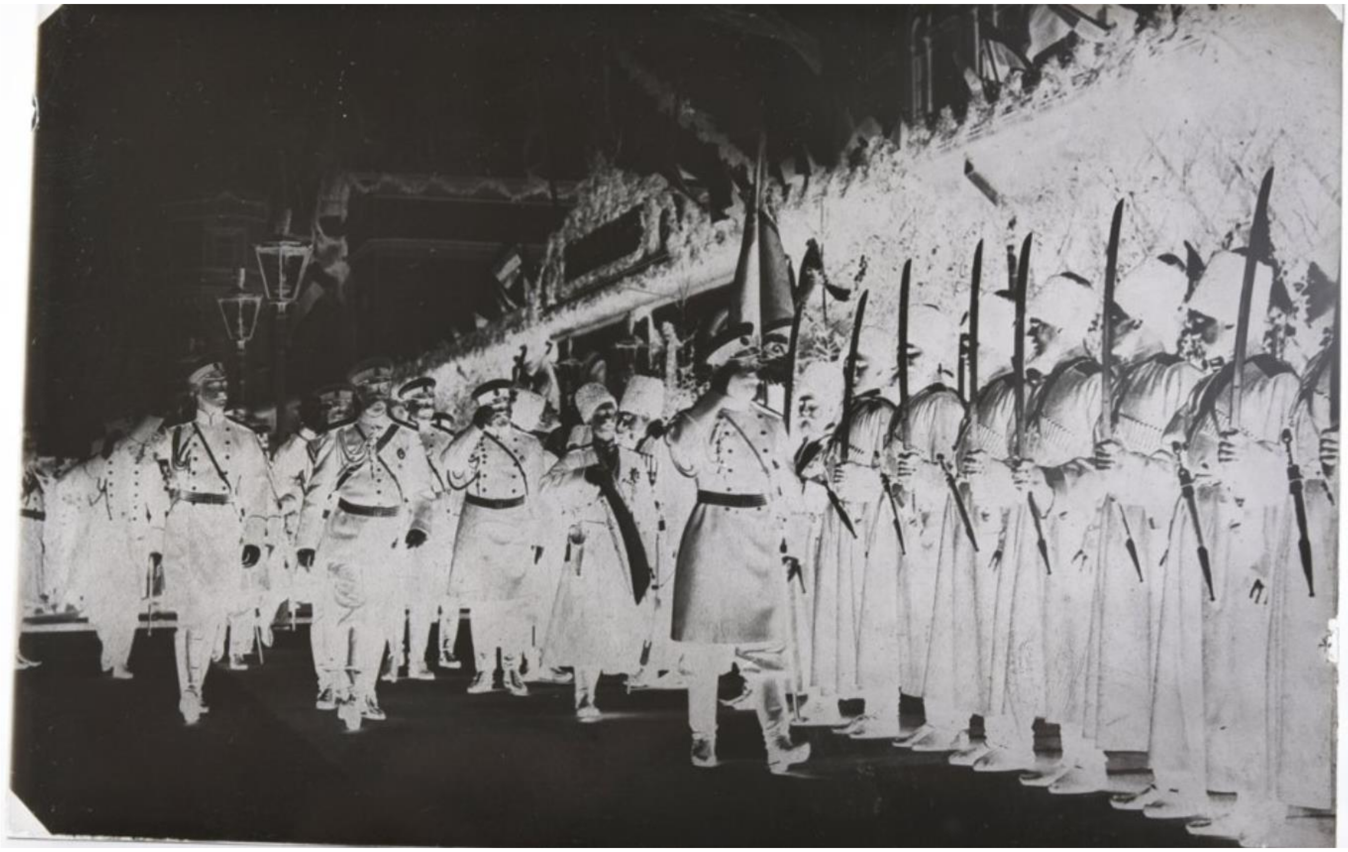

Le Grand Duc vous fait mille compliments et moi je vous embrasse de tout mon coeur comme Votre affectionnée et dévouée Maria

Je vous aime ce rêve manquant le cendre des cigarettes mon rêve venait il vrai alors j'ai gagné le pari ....

Nicholas II, Emperor of Russia (1868-1918).
Set of seven large glass photographic plates (negative) depicting the Emperor on various occasions, including reviews of troops of the imperial army. H.: 10 cm - L.: 15 cm.
Estimate 400 - 600 EUR







Olga Alexandrovna, Grand Duchess of Russia (1882-1960).
Photographic portrait showing her posing with her second husband Nicholas Kulikovsky (1881-1958) and her two sons Tikhon Nikolaevich Kulikovsky (1917-1993) and Guri Nikolaevich Kulikovsky (1919-1984), with her autograph signature at the bottom. Cyrillic "Olga - 1935". Period silver print.
Height: 11.5 cm, width: 13.5 cm.
Estimate 300 - 500 EUR



Olga Alexandrovna, Grand Duchess of Russia (1882-1960).
Photographic portrait showing her posing with her two sons Tikhon Nikolaevich Kulikovsky (1917-1993) and Guri Nikolaevich Kulikovsky (1919-1984), wearing the uniform of the Danish army, with her autograph signature at the bottom of the document in Cyrillic characters "Olga". Vintage print on postcard paper. Height: 8,5 cm - Width: 13,5 cm
Estimate 300 - 500 EUR



Portrait of Grand Duke Andrei Vladimirovich of Russia (1879-1959).
By Émile Marcovitch (1894-1981).
Silver print on paper of the representative posing sitting in a living room. H.: 23 cm - L.: 17 cm.
Estimate 150 - 200 EUR



Kirill Vladimirovich, Grand Duke of Russia (1876-1938).
Photographic portrait representing him at a ball with his brothers Grand Dukes Boris and Andrei and their escorts. Print on paper, mounted on cardboard dated February 11, 1900. H.: 21 cm - L.: 26 cm
Estimate 150 - 200 EUR



Bruun Rasmussen, Copenhagen, Denmark, March 9

A terracotta bust of Emperor Alexander III of Russia. C. 1900. H. 18 cm.
Estimate Dkk. 3.000





